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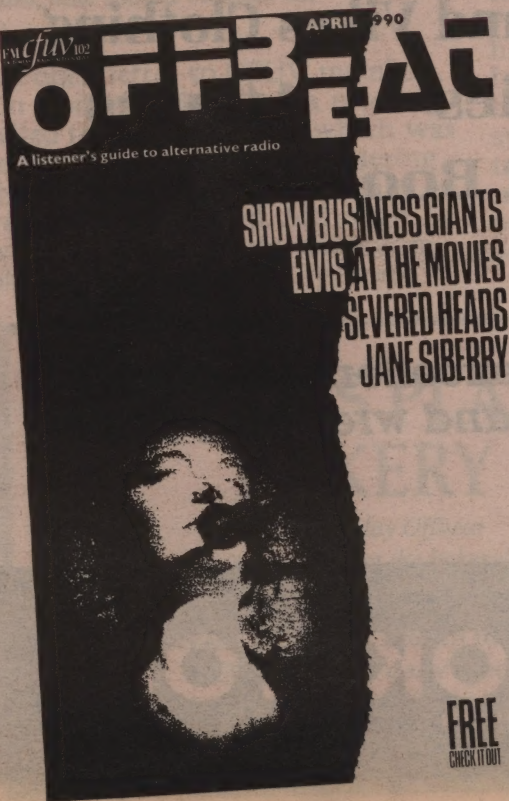
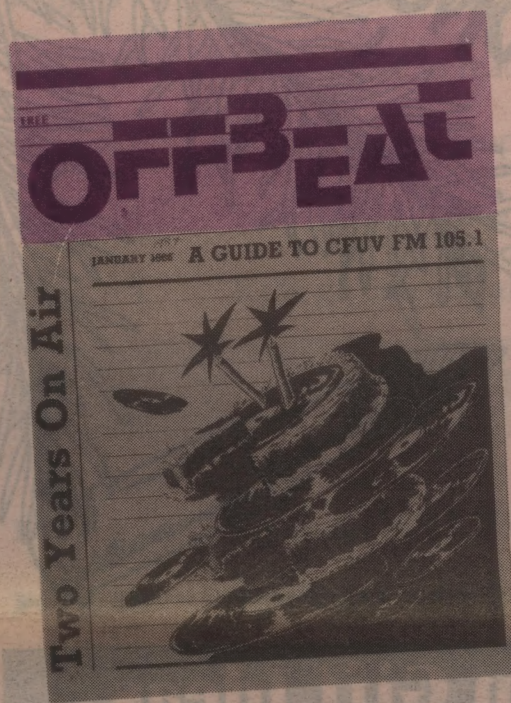
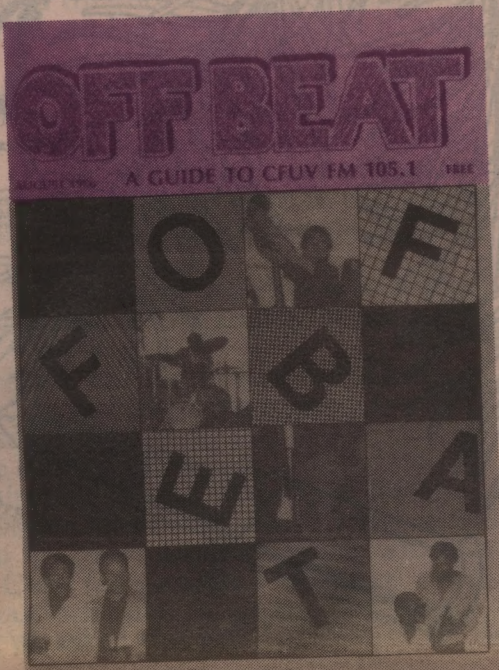
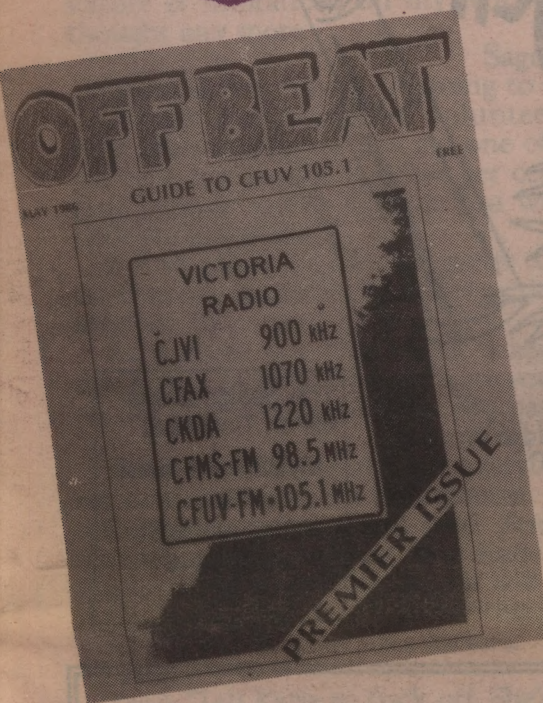
Offbeat

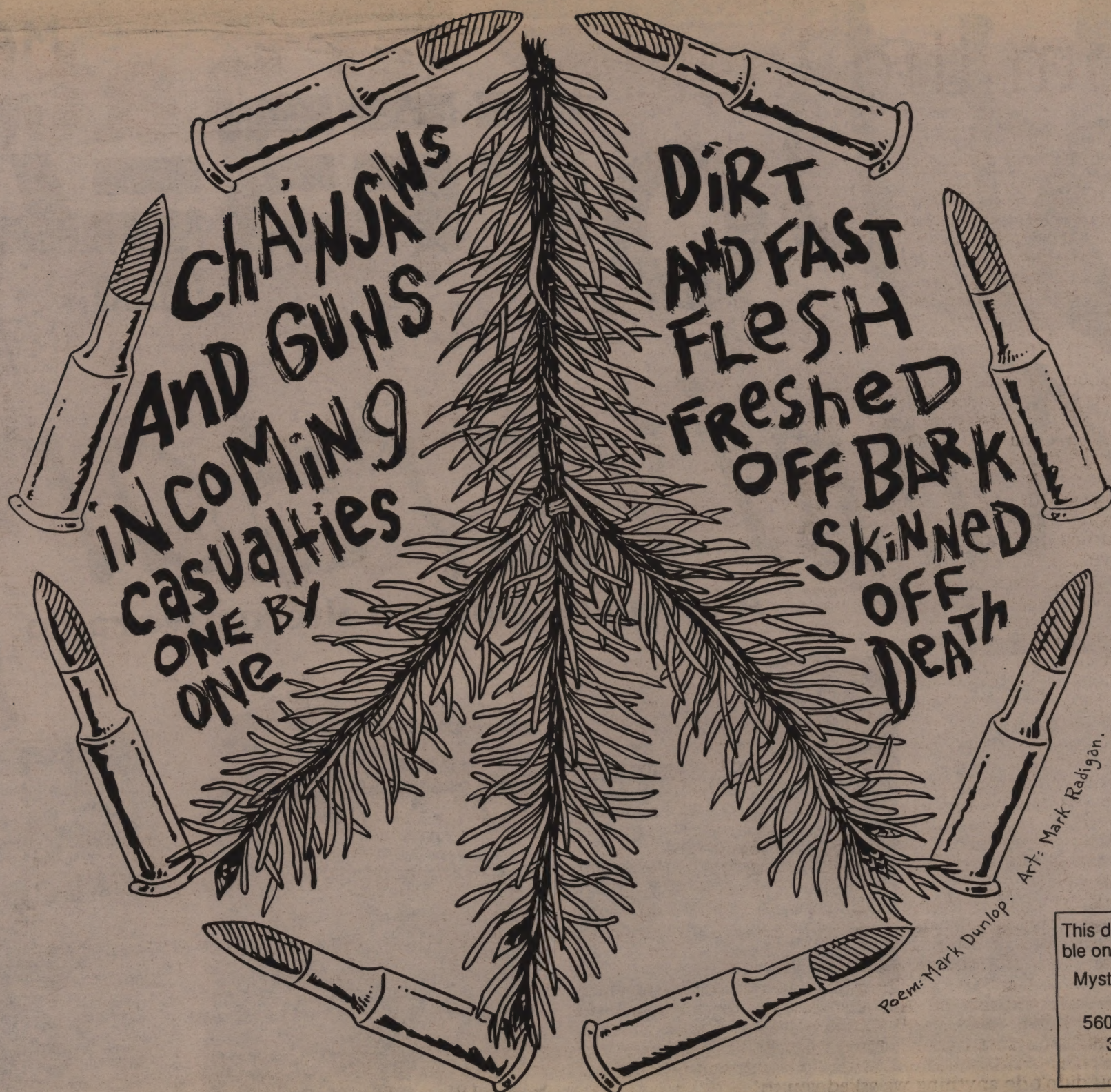
Anniversary

A listener's guide to alternative radio

FM *cfuv* 102
VICTORIA'S RADIO ALTERNATIVE

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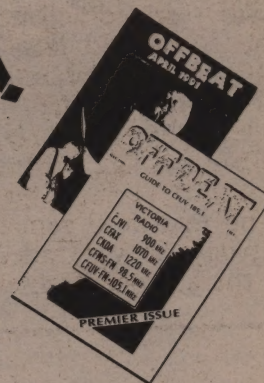
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HAPPY BIRTHDAY, OFFBEAT!



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on your 5th Birthday!
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year. Keep up the good
work.



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From the Inside

Yipee, yahoo. If *Offbeat* were human (some people think it is) we'd be taking first day of school pictures this month because, in case you hadn't noticed by the cover, now we are five." As a sort of celebration I've appealed to a bunch of old hacks from years gone by to share their stories, sentiments, thoughts, ideas, good wishes and advice with our present day readership. Because that's what you do on a magazine's birthday.

First out of the starting gate is Chris Jaeger. He is the birth mother (!?) of this magazine. He nursed *Offbeat* through its "formative" first year (and a couple of months). He's become hardened with age (that's what happens to old hacks, I just started young) but he's still funny. Enjoy these "blasts from the past". I know I did.

Rebecca Games, *Offbeat* Editor # 6

"800 words about *Offbeat*'s beginnings by next Friday? Yeah sure."

Friday was about two days ago and I still can't remember much more than our first effort having "Premier Issue" splashed across the front. Brian Webster, the publisher, didn't have much sense of the haha over that one. To prove things could get worse, the next release really stank.

The Mission Statement

Offbeat is supposed to be a CFUV marketing wonder; one big advertisement for us being subsidized by local businesses. The theory was people would be so turned on by CFUV's hip fresh approach to journalism they would then give us a listen, end up permanently welding their radio dials to 102.7 (We're at 101.9 since our power boost in January of '89 - ed), allowing us to sell air time advertising (oops, sponsorship), hype the magazine on air, sell more print ads...

Five years later I'm still not convinced the theory is very solid. But the statute of limitations on my tenure has expired so I don't give it much thought any more.

Sage Advice

I learned two things; I'm going to share them with you; it's my duty:

1. Don't ever become a volunteer for any organization. If you can't resist then make sure you are one of the 95 per cent who contribute five per cent, not one of the five per cent who do 95 per cent of the schlepping because sooner or later you will stop being able to accept "helpful" criticism gracefully.

2. And this is a good one given to me by one of the guys who worked on *Discorder* (arguably, North America's finest of this genre), "If you see an idea you like - steal it."

As it turns out, this lesson is applicable to life in general and if you don't start implementing it now you will feel like a dip when you do, for all the wasted opportunities you passed up on.

Honourable Mention Part

Terry Feser who really got everything rolling and was always the greatest behind-the-scenes contributor. Norm Lebus who, to this day is the only sports writer I will read. Zeno of Zeno's Heap of Millet which is somewhere in this issue. And Katie Chan (ex-manager/ queen of UVic's graphic shop where this 'zine is laid out) who did layout and production.

CJ: "Katie, you didn't do anything we asked you to."

K.C.: "I know. Your idea sucked."

Later...

Zeno: "Tell Katie to fuck off. She's working for us."

CJ: "You tell her to fuck off."

Zeno: "I'm not the editor. That's your job."

How to Piss Off an Editor

a) Ask for/demand an extension. Even if you finished a week ago. The answer received will help you to determine your contribution's value.

b) Use words like shit, fuck, piss and cunt unnecessarily. This will ignite endless sophomoric debate about freedom of speech and the frailty of English as a language. If your expletives are cut, argue in lieu of pay the least they can do is print your submission in full and untouched.

c) Submit late - this reinforces your impressions from a.

Sentimentality

The masthead remains the only enduring implementation from the early days. It was traded with Philip Linfield for a bottle of Scotch. That's just the kind of business it was back then.

Chris Jaeger

MAY 1991

Volume 6, Number 11

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Rebecca Games

EDITORIAL ASSISTANT

Elsbeth Houghton

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What's Inside

This Month

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Every Month

- pg. 12-14 Dialtales - CFUV's program highlights
- pg. 18 Hot Vinyl - check out the beautiful hed
- pg. 19-21 Discussion - we got hardcore, we got pop, we got classical
- pg. 21-23 Live 'n' Loud - oh boy! Those bands never stop
- pg. 23 The (abbreviated) Butt End

Letters

Dear Editor,

I have a relatively old radio with a dial. I notice that if I switch from FM to AM when I am listening to CFUV I go straight into CFAX 1070. Will this hurt my radio and if so what can I do to protect it? Please advise.

A listener.

Whaddya think I am? A goddamned rocket scientist!!!! I don't even own a radio, how should I know! -ed

An open letter to CFUV members, On April 4th there was a meeting called for all CFUV DJs, which was to my understanding, considering the numbers of people present, very poorly attended. Although what we set out to do was accomplished (election of CFUV Board

positions etc.). The evening would have been greatly enhanced with the 200 plus folks who bring us the incredible variety of programming.

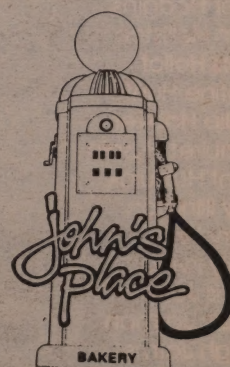
Some of you may say "Heh, if you were there that's all that matters", and yes even though it is important to value an individual voice, the value and beauty of working on such as community volunteer radio is the personal interest and variety each person contributes as his or her area of programming. I enjoy listening to many interesting and talented voices on CFUV, and invite all of the contributors to please help give the station more personality and definition in our look. Attend the next meeting! See you,

Linda St.Louis

JOHN'S PLACE BAKERY

Happy birthday *Offbeat* from everyone at the bakery!

Fresh Bread Daily Monster Cookies
Best cheesecake in town Frozen focaccio dough
Check out our daily specials!
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Tues. - Sat 9:30 a.m. - 5:30 p.m.

Thanks to our contributors over the years!

Martin Allen
Marianne Alto
Jim Andrews
Rick Andrews
Nora Araj
Keith Arthur
Martin Ashwood-Smith
Michael Bach
Ian Baird
Deryk Barker
Sandra Barrand
Paul Barron
Shaun Bayko
Tim Beasley
Andy Beaverage
Jonathon Beckwith
Allan Bell
Jonathan Bennett
Rasma Bertz
Bob Bierman
Lonesome Cowboy Bill
Betsy Bitch-Muffin
Steve Blurt
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David Christenson
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Rick Dennis
Don Descouteau
Chris Devlin
Sharan Dhaliwal
Dickie Dodd
Stephen Dohnberg
Mahinder Doman
Sam Dunne
Suzanne Edmonson
Karen Elder
"Rankin" Rob Egan
Sheahan Epp
Laurie Es
Lynn Fenton
Terry Feser
Nora Floritto
Jo Foley
Dorothy Forster
Doug Forster
Rebecca Games
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Lina Gibb
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Bruce Hill
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Helmut Hissen
Sharon Hlady
Oliver Ho
Tyler Hodgins
Tom Holliston
Piers Hollot
Justine Hunter
Phillip Hoover
Shauket Husain
Clint Hutzulak
Joy Illington
Terry Irine
Kelly Irving
Chris Jaeger
Marc Jarman
Hugh Jarms
Tom Jarekki
Blarney Jeff
Bryn Johnson

Offbeat: Perspectives from the

This literary jewel you have in your hands is five years young this month. CFUV radio has been publishing this little gem since 1986. *Offbeat* started way back when a fellow by the name of Mulroney was Prime Minister.

The list of contributors in these pages over the years boggles the mind: Zeno's Heap of Millet, Betsy Bitch Muffin, Lone Clone, Nelle Nezreo, Dwayne-O, Etienne Lajeunesse, Scream, and Ralston Purina to name but a few. How a tiny local publication can draw such talent is beyond belief. The credit must go to the magnetic charms of its editors.

There have been six editors in *OffBeat's* history: Chris Jaeger, Mike Gower, Paul Barron, Ellen Oerzen, Sharan Dhaliwal, and the current editor Rebecca Games. For this anniversary issue I picked the brains of the five previous editors, as well as the father of the magazine, Brian Webster.

Webster was CFUV's station manager back in '86. He thought the station needed a radio guide. "It was a good way of letting people know of our programming, which was so diverse and specialized," he said. Although Webster is no longer the head honcho, and hence, no longer the publisher of *OffBeat*, he still keeps a close eye on his baby.

Currently the manager of the Student Union Building at UVic, Webster thinks *OffBeat*, on the whole, has achieved its goal. "I think it's been pretty successful," he said. "The only thing is, sometimes it has had trouble figuring out what its focus was."

Like a father who doesn't like to play favourites with his children, Webster refused to admit who he thought was the best editor. "I don't want to answer that," he said. "It's hard to compare. They've all worked really hard, and they were all volunteers." As for his favourite column, he says, "My favourite part of *OffBeat* has been the information on the programming - Dialects. That's what it's all about."

Which brings us to the worst column in *OffBeat's* history. "Mine was boring," admitted Webster, who penned the Unabridged column, which later became From The Inside. "I wish I'd been more adventurous. Other columns have been mindless, but I'm not going to name names." You know who you are.

Chris Jaeger was the magazine's first editor, staying on for the first 17 issues. Jaeger had been a do-everything volunteer/employee at CFUV long before starting at *OffBeat*. His tenure was marked by the long discussions he and publisher Webster had over content. "We fought over the use of swear words and the frailty of the English language." (see this issue's From The Inside).

Jaeger had, and has, major disagreements with how *OffBeat* is run. "It spent too much time on advertising," he said. "*OffBeat*, in my mind, is like a flyer for CFUV. Now when Safeway prints a flyer they don't try to get Goodyear to advertise."

Jaeger couldn't think of the worst column, but his favourite was Zeno's Heap of Millet. "That came closest to what one wanted to achieve with the magazine, something to compare with (UBC's) *Discorder*." When asked who he thought was the best editor, Jaeger replied, "I can't say. I stopped reading *OffBeat* when I quit." Hey, thanks for your support, pal.

Andrew "Skip" Kelly
Sylvia Kenny
Kiddus Kim
Vince Kirkpatrick
Karl Klashinsky
Sarah Kramer
Bryan Kreiger
Etienne Lajeunesse
Lisa Langford
Mark Lauckner
Alan Law
Eric LeBlanc
Norm Lebus
Kev Lee
Marilynn Lee
Marc L'Esperance
Scott Lewis
Dave Lines
Philip Linfield
Barry Link
Ann Lloyd
Kyle London
Paul Lopatecki

Eric Lowe
Augustine Luviano-Cordero
Brian Lunger
David M
Mark Maarhuis
Melissa McCabe
Pat McCallum
Colin MacCrae
Mike McCrae
Dave MacDonald
Rob MacDonald
Barry MacDougall
Steve McDougall
Pat McEown
Doug MacMinn
Ally McKay
Carolyn McPherson

Guy Macpherson
Tom McReynolds
Shauna Makin
Steve Makuch
Keith Malcolm
Mathew Mallon
Ernie Manera
Matthew Manera
The Martlet
Angie Mavrow

Jaeger might have quit because of his observation that "all the men who work at CFUV end up either half bald or extremely grey." (The only exception to this rule is ex-salesman Jack Showers, who is rumoured to have an aging portrait of himself locked in his attack). Chris is currently a computer whiz at Fort Micro Systems. Ask for him by name.

Mike Gower followed in Jaeger's footsteps, moving from CFUV program director to *OffBeat* editor. Holding the gig for eight months, Gower's staple was featuring a unique cover that had absolutely nothing to do with the text. "I did the best covers," the ever-so-humble Gower claims. "They were truly 'off-beat'."

The voyeuristic editor even stooped so low as to feature a bare-nekkid boy, his two year old cousin, on the cover. "Jack Showers wanted to censor that. Jack was disturbed about having a penis on the cover." The conservative Showers lost the debate, and the boy's manhood was there for the whole world to see, splashed across the cover. Sex sells.

Gower rates Zeno's Heap of Millet's column as "the best thing in the magazine," while Unabridged gets the consistency award. "Brian Webster couldn't ever write anything interesting. He was consistently boring," said Gower. "I'd say Sharan was the best editor. She motivated people a lot better than most people. She had some really good ideas."

Today Mikey is the manager of UVic's Cinecenta, where he continues to bring in films filled with nudity. He learned the naked truth at *OffBeat*.

The editor with the shortest stint was ex-Cinecenta manager Paul Barron. Barron ran the magazine during the summer of 1988. "I tried hard to make it look better and esthetically more consistent. I think



Jack Showers and Guy MacPherson in their "young pup" days.

last five editors

Nancy Meret
Shane Millette
Liam Milliken
Sean Milliken
Andrew Molloy
Moulty
Glen Mullaly
Garth Mullins
Archibald Mumbull
Al Mumford
Arlo Murphy
Siobhan Murphy
Lauri Nerman
Rob Nesbitt
Ken Newel
Nelle Nezero
Tom Nicholson
Ayrone Nicols
Stefan Nieman
Catherine Novak
Peter Nyers
Ellen Oerzen
Brad Pareis
Rob Passingham
Jason Patterson
Rob Pearce
Kathy Phillips
Marcus Pollard
Ralston Purina
Cindy Randall
Roland Rasmussen
Simon Rogers
Ryan
Linda St. Lois
Andrew Samuel
Lester Sanchez
Brian Sangster
Sarah
m.c. schraefel

Bernard von Schulmann
Tereus Scott
Bonnie Scott-Whitley
Scream
Sherwood Seabrook
Dean Sekyer
Samuel Shaichet
Tusa Shea
Dwaino Sheplaw
Jack Showers
Mike Simpson
Chris Sine
Jason Siska
Desi Sloan
Sheila Smedley
Nick Smith
Chantal Southern
Nick Sput
Martin Stanley
Ital Stew
Lyle Stewart
Keitha Stockand
Dale Starr
Cam Strachan
Kristine Stuef
John Sutherland
Mike Synuck
Nick Tabarock
Norm Tandberg
Aaron Tarnow
Cathy Taylor
Rob Taylor
Stan Taylor
Chris Thackery
Magnus Thyvold
Jack Tielman
Andrew Tolson
Trish
Lisa Trofimova
Demitri Tsimon
Sue Urbanczyk
Nick Venditti
Craig Vishek
Bob Wakulich
Tara Walker
Shaun Walsh
Mark Warren
Brian Webster
Tania Wegwitz
Martin Wells
Glenn Westnedge
Sadie Whittemoon
Larry Whittaker
Rob Willows
Bob Wong
Lorne Wright
Rob Wright
Gareth Wynne
Christi York
Zeno's Heap of Millet

it improved," he said.

"The station needs a program guide. Overall there's a lot of potential, but it suffers from inconsistent editing and an uncommitted staff. And that's no knock on the people, but that's the way it is. They're volunteers. So it's more the structure I'm talking about."

Barron pulls no punches when it comes to the ratings game. "I think Mike was the best editor, but I think the look suffered under him. There's not enough consistency in the columns to make a judgment. It was the features that made it, although I like The Butt End by Eric Lowe. The Unabridged spot was informative but not interesting."

Currently Paul is the Media Services Division Manager in the Student Union Building.

Ellen Oerzen was the editor when *OffBeat* changed its format from pony-tab (8 1/2 by 11 1/2 inches) to the current tabloid size. Her focus as editor was in the content. "I tried to make it more daring. I solicited more knowledgeable outsiders who knew about music, not just station people. I wanted intelligent, readable, short, interesting articles. With an article that's too long and too wordy, people will just fall asleep. And I wanted it to reflect CFUV's programming - not just music. Now it's mostly music."

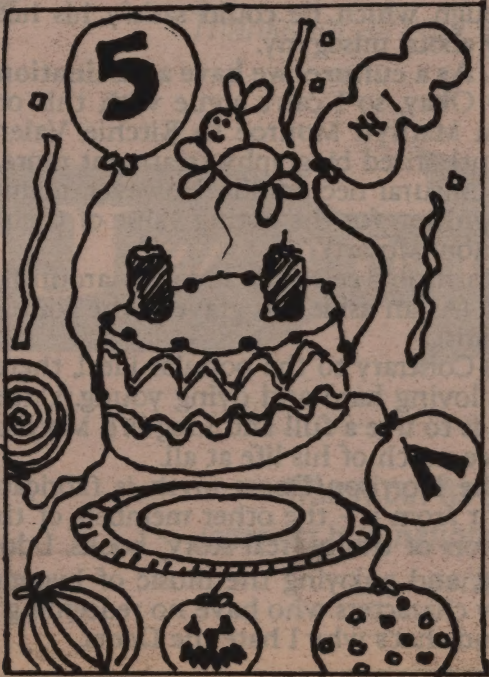
Who's the best editor? No hesitation here. "Me! I was the best editor." But seriously folks. "All the editors did something different. I think Sharan was really good."

The best column, according to Oerzen, is The Butt End. "He's a writer who's in with the scene and knows the gossip." The worst column is From the Inside. "It's pretty boring."

Ellen is sailing off to Europe this month on a 45 foot boat with three friends. Remember to take lots of fresh fruit to combat scurvy, Ellen.

The last editor I talked with was Sharan Dhaliwal, who worked on the magazine from November 1989 to December 1990. "I wanted to present the flavour and personality of CFUV," said Dhaliwal. She stressed to her writers not to make assumptions. "There are no broad issues. I didn't want to alienate people. That's why I didn't have a Christmas issue. Not everybody celebrates Christmas. I wanted to be an alternative to all the other magazines."

Dhaliwal left *OffBeat* under a cloud of controversy. She resigned when she felt that the sales staff was threatening to control the content of the magazine. "I don't interfere with ads, so they shouldn't



interfere with content. It was fun when it was a little tab because it was just a fun little magazine. I don't like them to suck up to certain advertisers. They take it too seriously."

The young Dhaliwal was in junior high when *OffBeat* was born, so she's not familiar with all of its editors to pass judgment on them. "Who was before Mike? Chris Jaeger? I don't even know who he is." Her favourite column was Zeno's Heap of Millet. "I can't remember much about it, but I remember enjoying it." Her nomination for worst column is The

Butt End. "I personally don't like that kind of column. Here's a name, there's a name. There's no substance."

Sharan is studying Women's Studies at UVic.

Guy Macpherson

And just who is Guy MacPherson? He's one of those men who volunteer and go bald, but he's more than that, he's one of the famous writers who contributed to Beat Off. He's one of the fore fathers of CFUV. He's a good son, an upright citizen, a loyal friend and sob! we love him...I can't go on...You're the greatest guy, Guy. Enjoy Amsterdam, and thanks - ed.)

Zeno's Heap of Millet

O.K., so it's *Beat Off*'s birthday, and Zeno's Steaming Heap of Bullshit has been dragged back kicking and screaming from the journalistic dead for a new-and-improved anniversary column. But *what* to scrawl about? A tearfully tasteful retrospective of five year old column highlights? A fascinating tale of personal triumph over vinyl addiction? Howabout I make up a really great sounding band, and tell you how good their new CD is so you can spend the rest of your empty little lives searching for it in vain? Or maybe I could just use the ever-popular Great Column Cop-Out, and spend the rest of this thing moaning about what an incredible physical and emotional strain it is to write a few measly little scribbles for *Offbeat*...

So here's the premise kids: I'll completely alienate the editor, station manager and CFUV volunteers by picking this very rag into bite-sized chunks. In other words, here's "Zeno's Official List of Phrases, Topics, and College Radio Hep-Cat Lingo that Should Be Permanently Retired or Otherwise Purged from the Pages of *Offbeat*" (or any other publication for that matter):

1. "Alternative Music" - To paraphrase the great Kickboy Face, I have excellent news for the world: there is no such thing as "alternative music." Let's face it campers, the proudly emblazoned "Alternative Radio" on the cover of this fish wrapper doesn't amount to an ant hill of garbanzo beans these days. Sure, we'd all like to pretend college radio is on that legendary "cutting edge" of today's cultural world. And compared to the likes of Q100 and the *Times-Colonist*, it undoubtedly is. Unfortunately (and perhaps inevitably), it's also become a mere "farm team" for the musical big leagues. Remember when U2, REM, and the Talking Heads represented some sort of new wave freak show in the land of Styx, Toto, and Foreigner? Well, now the pseudo-corporate likes of Sub Pop are grooming a whole new crop of post-alternative super stars for the 90's. Face facts, some of the most influential "alternative rock" ever was made by Elvis Presley, The Beatles, The Kinks and Bob Dylan (not to mention Hank Williams and Howlin' Wolf). So let's all stop wanking on about how hip our little entertainment subculture is, and get on with utterly destroying the corrupt foundations of capitalist imperialism (right after I finish this Big Mac, O.K.?)

2. "Grunge" - The aforementioned Sub Poop has foisted the likes of Mudhoney, Soundgarden, and Tad on an unsuspecting punk rock public, and now we're stuck with *that* word. All of a sudden, anyone with a greasy mane of early-'70s locks and a penchant for Black Sabbath riffs is hailed as an instant hero. Whether or not this stuff sends a shiver of excitement through your close-and-play is up to you-but if I hear one more mention of "grunge" gee-tar, I'm gonna put on a ski mask, climb the nearest clock tower, and just start shooting. (And no, you can't use "BUZZ SAW GUITARS" anymore either!)

3. "The Dark Underbelly of Society" - Yeah, me culpa too, O.K.? It's damn hard not to resort to the *Rock Critic's Glossary of Convenient Cliches* when discussing the wrist-slitting lyrical content of the newest Nomeansno/Leonard Cohen/Skinny Puppy masterpiece. And sure, we've all gone through our "I'm a paranoid, suicidal, nihilistic, pastey-faced geek and I'll damn well dress in black if I want to!" phase. But *where* exactly is this elusive Underbelly anyway? In the lounge of the UVic Radio ghetto? Slam-dancing ever-so-politely at the latest punk rock sock hop in the SUB Upper Lounge? Or maybe slumming with your college buddies at Big Bad John's?

4. "CFUV Baseball Team Scores" - In case you haven't noticed, this freebie your perusing right now has always been a little schizoid. On the one hand, it's doing its best with extremely limited resources to be a darn swell bathroom read. On the other hand, there's this bizarre urge to write lengthy tomes (somewhat like this one) on the station's baseball team's latest loss, the program director's new hair style or the fascinating history of the station's bulk tape eraser. Let's face it, NO ONE CARES about the number of pencils in the sales manager's drawer, even if the faithful *Offbeat* readership's fund drive pledges did pay for each and every one of them.

5. "What's Your Band Called Again?" - Yes, there's nothing more fun than reading an interview (or even more invigorating, hearing it live on air by someone who's obviously never heard of the band in question, let alone listened to their music. It usually goes something like this:

"Hi, I'm (INSERT DJ'S NAME HERE) from CFUV. What's your name?"

"I'm (A LITTLE KNOWN MUSICIAN FROM A CITY SOMEWHERE IN THE MID-WESTERN U.S.)"

"And you play?"

"I play (AN INSTRUMENT) in (A BAND SO DESPERATE FOR A NIBBLE OF PUBLICITY THAT WE'LL TALK TO SOMEONE WHO'S OBVIOUSLY NEVER EVEN HEARD OF US.)"

"So, what do you sound like? I mean, what are your musical influences?"

"Well, we're really so utterly unique that you can't compare our music to any other band. But we do listen to (A BUNCH OF HIP ALTERNATIVE RADIO BANDS THAT SOUND EXACTLY LIKE US, WITH A COUPLE OF OBSCURE WORLD MUSIC REFERENCES THROWN IN FOR GOOD MEASURE)."

"It says in this press kit that your band once did something so vile and disgusting that it makes your actual music irrelevant."

"Yes we did." (Or "No, our record company just made that up for our press kit.")

"Uhhh...I've run out of questions. Do you have anything you'd like to ask yourself?"

6. "Cowardly hack journalists who hide behind really dumb pseudonyms"

- Sorry, just ran out of space.

Zeno

Local legends make records

What? You didn't know Victoria has its own record label? That they've put out two internationally known bands on 7" and are about to put out a local band next? Well, okay, I didn't know either.

Jack Tielman and Scream (Nielman) started Lance Rock Records early in 1990. Tielman, who worked for Victoria's Groovy Time Records before it folded, has plenty of contacts in the distribution biz to capitalize on.

But Lance Rock is not just a distribution label. As Scream says, "We're trying to start our own little record label. We send our records out to distributors as any other small label would."

The first 7" Lance Rock put out was Australia's God called My Pal. The single was licenced through A Go Go Records (in Australia) to Lance Rock and as Scream says, "to a billion other labels." I asked Scream about the process of releasing a well-known band like God.

"That single had been released in Australia, and subsequently, got licenced out to a lot more companies than just us. So what they did was send the tapes up of the two songs from Australia and we had them pressed here in Canada and we did all the covers ourselves. When we got the records back, we just sent them a percentage of those (records). The rest we sell to make our profit. Or lack thereof."

The new Young Fresh Fellows single, Maiden Canada, has also been released on Lance Rock Records. "It was basically the same sort of thing. We didn't actually pay for them to record. They just went in and did a few tracks, and they did some overdubs on some tracks they already had, and sent them up to us. Then

we sent it over to a place in Vancouver (for pressing). Next thing you know we've got a thousand vinyl records sitting in my basement."

I mentioned it seemed like a smart move on their part to put out better known bands first, then go on to release local band Bum, but Scream said it wasn't planned that way.

"We felt it worked out really good, though. When we got together with Bum to put out the single we thought it was a good idea because we'd already put out two internationally popular bands. Rather than just start with a band that no one hears of and will only sell locally."

The Bum single will be out by June. It's already been recorded with Scott Henderson and is almost ready to be pressed. "This time," says Scream, "we've actually paid them money for the recording."

Lance Rock deals mostly with distributors in Canada and the United States but some of their singles could make it as far as the Netherlands and U.K.

"We send a few singles to record stores over there just on our own. The God record was a really popular record worldwide, but like I said, it was licenced out to endless different companies. The Young Fresh Fellows one has mainly gone through the States and Canada because that's where the interest in The Fellows is."

"The Bum record I hope to get at least across North America. Since we've already put out two records with considerable success we should be able to say, look we've put out two good records, this one's

con't on pg. 18



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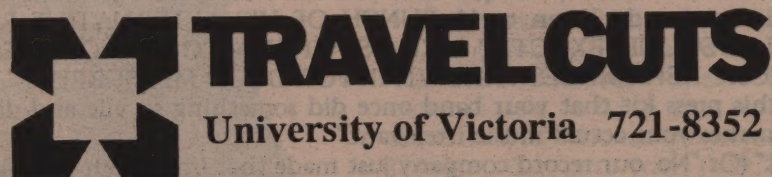
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Lance Rock

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Records

Why I hate the doors

Jim Morrison died (or did he?) in 1971 of what was originally called a heart attack, but now appears to have been a heroin overdose. Since that time, the myth surrounding the Doors, and particularly Morrison, has grown to absurd proportions. In the summer of 1981 Rolling Stone put Morrison on the cover with the caption, "He's hot, he's sexy, he's dead"; since then the myth making has continued unabated, reaching new lows with Oliver Stone's movie *The Doors*.

Here are some of the elements of the myth that surround the band and why I don't buy into it.

1. Jim Morrison was a 60's poet.

- ...but only by the standard of any song lyric is poetry.
- The 1960's spawned a number of more insightful and creative lyric writers; Bob Dylan, John Lennon (Paul McCartney too), Smokey Robinson and Otis Redding - to name a few.
- Publishing a book of poetry does not qualify one as a "poet". Jimmy Stewart wrote a book of poetry but we still consider him an actor.

2. Jim Morrison's charisma is what keeps the interest in the Doors alive.

This is a fib; the Morrison myth has to do with dollars!

- The myth surrounding the band has been perpetuated by living members of the group who realize their own limited musical talents won't earn them any more cash elsewhere. So they're always out on the interview trail, hyping up some more royalty cheques.

Ray Manzarek, ex-keyboardist, has taken to referring to Morrison as "Dionysus", in an attempt to lend the respect of classical mythology to the story. I suspect Manzarek's intentions are to put a youthful god-like image onto Morrison, sort of like the photo on the cover of the "Greatest hits" album. He probably doesn't know Dionysus was the god of wine, and known as Bacchus in his Roman form. Hence we have the expression "bacchanalia" referring to a drunken and licentious party - that very lifestyle that killed Morrison...

- Elektra, the band's record label, hasn't shied away from generating even more hype. With the release of the soundtrack album, there are now ten compilation or live albums in existence, as compared to the six studio albums made when Morrison was alive. And don't be surprised if we get a boxed set in time for the Christmas season either. (This is beginning to sound like the Elvis album story).

c) And before we forget, let's not neglect to mention all the biographers and movie makers who have profited from the continued interest in the Doors.

3. Jim Morrison is a sex symbol

- He's dead, remember? That makes any amorous feelings you might have about Jim a type of necrophilia (which is illegal in many states, and highly repugnant anywhere else).
- Jim Morrison treated the women around him as instruments through which he could satisfy his hedonistic desires. There is nothing sexy about misogyny.

4. As a culture, we have a fascination with tragic dead celebrities.

- Okay, so I can't argue with this one. The fact every dead celebrity from Marilyn Monroe to Ritchie Valens has been given the movie or unauthorized biography treatment more than once speaks volumes about our cultural necrophilia. However, many of those dead celebrities deserve recognition for the lasting value of their works or deeds (witness Hendrix, Lennon, Mozart).

Morrison's celebrity revolves around the way in which he lived and died. (As an aside, his grave is the fourth most popular tourist attraction in Paris).

- Contrary to the popular ideal, there is nothing glorious about living fast, loving hard and dying young. Unless I am very much mistaken, the idea is to live a full and long life. Morrison was too whacked out to experience much of his life at all.

The Morrison/Doors myth is fabricated by individuals who stand to profit from it - the other members of the band, the record company and authors of trashy "real story" books. I don't have any problems with nostalgia, and enjoying the music of bygone eras. But please...quit glorifying seedy characters who have no redeeming personal qualities.

And that's why I hate the Doors.

Martin Monkman



On Monday, May 20, SST recording artists, **The Flesh Eaters** make their first Victoria appearance at Harpo's Cabaret. Originally formed in the midst of the Los Angeles punk explosion of the late 70's, former *Slash* fanzine writer and Divine Horsemen member, Chris D. remains the only constant throughout the Flesh Eaters' on and off career. The band is currently on tour to promote their new double album, *Dragstrip Riot*. The Flesh Eaters mix punk and Mott the Hoople sounds, and are sure to put on a fine show. - M.C.

COMING SOON...

Edmonton sends its regards in the guise of **Jr. Gone Wild** on May 6. Jane Hawley, recent winner of Alberta's pseudo-"Juno" award for most promising artist, adds her sweet voice and fiddle to the band's line-up. These country rockers may be *Too Dumb To Quit* but they're sure to shake things up at Harpo's.

California's bastards of music set the stage for booze-swillin' 'n spillin' at Harpo's on May 7. An unholy sacrament to country rock, the **Beat Farmers** arrive after celebrating Country Dick's birthday in Vancouver. This is "The Mother of All Tours".

Local artist **Monica Schraefel** and **Her Hungry Band** will be selling their "cassette appetizer", *¿WHATDOYOUUMEAN?*, when opening for the **Hard Rock Miners** then Mae Moore this month at Harpo's.

Fresh from our own Peace Walk, Vancouver's **Hard Rock Miners** will kick up their heels and yours on May 10 and 11. With newest additions Lucky Pierre on fiddle, Maynard on bass, and a stompin' version of Technotronic's "Get Up", you can bank on two fun filled nights with the Miners. Yippee!

In support of her new CBS release, *Oceanview Motel*, Mae Moore strums her way onto center stage on May 24 & 25. Why should you see this Vancouver solo artist? Because she's a hard worker, her music is full of truth and soul, and is, to quote Schraefel, "Oh, bliss."

Straight from the heart of Austin, Texas, Epic recording artists, the **Fabulous Thunderbirds** rumble into Harpo's on May 18 & 19 with their staunch rock n' roll blues. It is guaranteed you will not remain stationary.

Cargo's **Shadowy Men From a Shadowy Planet** descend from the outer limits of Toronto on May 21 & 22. This trio uses gimmicks AND talent in their surf-styled instrumentals. (Some of you will recognize the Shadowy Men's theme song from CBC's *Kids in the Hall*).

For those of you sailing to Vancouver your arrival time should be early-May.

Texas' twisted acid rockers, **Butthole Surfers**, bring their noise to 86th Street May 10.

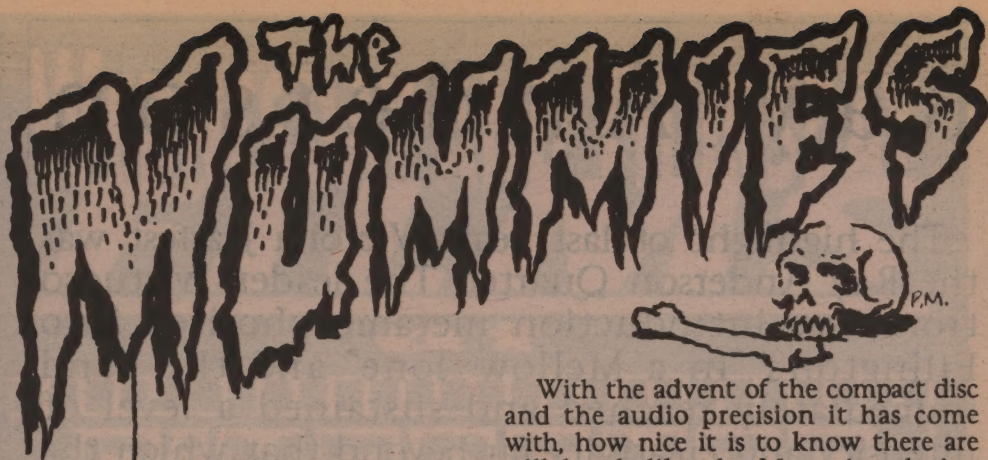
Across town that same night, the Rogue Folk Club presents the **James Keelaghan Trio** at the W.I.S.E. Hall. A gifted writer and strong folk artist, Keelaghan brings his historical opinions and wit to East Vancouver in celebration of the Rogue Folk Club's fourth birthday. Victoria local, Colleen Eccleston is scheduled to open the evening with Jenny Allen. "There will be snacks, drinks, door prizes..." (Note to all fans of *Attila the Stockbroker*: the Club presents Attila on July 23rd and 24th. He will no doubt pay Victoria a visit.)

Reggae Sunsplash invites you to the Pacific Coliseum on May 14 when you can see the likes of **Shinehead**, **Maxi Priest**, and Peter's son, **Andrew Tosh**.

If you like the Pixies and if you like the Breeders, you won't want to miss **The Throwing Muses** at the Town Pump on May 18. **The WalkABOUTs** and **Sweaty Nipples** open.

Here comes the big toss up. Although Seattle's infamous popsters, the **Young Fresh Fellows** cancelled here (and you thought we were their favourites!), they will appear with the **Shadowy Men** on May 18 at the Commodore.

Elsbeth Haughton



With the advent of the compact disc and the audio precision it has come with, how nice it is to know there are still bands like the **Mummies** playing sloppy garage punk on 7" vinyl in mono. That's right mono!

Not your average bowl-cutted, beatle-booted, paisley-shirted garage band, the wrapped ones are known for performing in 'mummy' costumes. But don't let their garb fool you. These lads lay down a groove that would make any mop-topped retro-poser die with shame.

When I walked into Fun-house records a year or so

ago and bought my first Mummies record I had no idea what they sounded like. After listening to my other record purchases of the day I threw on the Mummies. The record sounded as though it had been recorded in someone's basement in 1966! I didn't know whether I loved it or if I felt ripped off. I guess it's the same feeling you get when you buy your first DeJa Voodoo record. So I did exactly what I did when I bought my first DeJa Voodoo record, I flipped it over and listened to it again. Sure enough, after a second listen, I still felt ripped off.

But by the sixth or seventh listen, the Mummies had me hooked. A year, and several releases later this "wrap" band from San

Mateo, California, still has me hoppin' up and down in my living room.

And now my prayers have been answered and then some! The Mummies will be playing Harpo's on May 27th. This is the really great part - they will be joined by **Phantom Surfers**, and my favorite northwest garage band, the **Monomen!**

Do yourself a big favor and cancel your wedding, barmitzvah, court date, or any other plans that will keep you from being at Harpo's when these three bands drive out of the garage.

Amazing Larry

L O K E T O

West African superstars Loketo bring their unique brand of high energy dance beat and intricate guitar lines to Harpo's Cabaret on May 17. With band members hailing from Zaire and the Congo Loketo is the hottest new soukous band to emerge in the last few years.

They create a very contemporary style of soukous, high-tech and hard rocking. Their concerts are known for creating a dance party atmosphere with their sweet harmony singing and their enthusiastic performance style.

For those of you who recently experienced Thomas Mapfumo at Harpo's or recall the soukous of Kanda Bongo Man at the same club a couple of years back, Loketo will carry on the tradition of presenting exciting African music in Victoria. Bring your dancing shoes.

R.E.

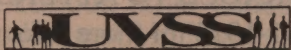
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Ray Anderson

The highlight of last year's Victoria Jazzfest was the Ray Anderson Quartet. The leader's virtuoso trombone introduction metamorphosized into Ellington's "In a Mellow Tone" and the band immediately reached and sustained a level of intensity and creativity far beyond that which the other performers offered.

The group's repertoire ranges from standards to revamped chestnuts, like Nat Cole's "Mona Lisa", to slippery funk originals. All their songs are driven by Anderson's amazing trombone pyrotechnics and the aggressive piano of Fumio Itabashi whose relationship to his instrument can only be described as adversarial.(no such word or means foe (adversary)

Anderson's quartet returns to Victoria May 26 at Felicita's. All fans of energetic music with a strong melodic underpinning should definitely be there.

Ian Cochran

Jazz Playlist

compiled by Ian Cochran based on airplay on CFUV jazz programs Mon-Fri 3-5 pm

ARTIST	TITLE	LABEL
Ginger Baker	Middle Passage	Axiom/Island
Berlin Contemporary	Jazz Ensemble	ECM
*Jane Bunnett Quintet	Live at Sweet Basil	Denon Canada
Steve Coleman	Rhythm People	Novus
*Brian Dickinson	In Transition	Unity
Grappelli & Tyner	One on One	Milestone
Liz Gorrill & Charles Krachy	A Jazz Duet	New Artists
Charlie Haden & The Liberation Music Orchestra		
Kip Hanrahan	Dream Keeper	BlueNote/DIW
*Hagood Hardy	Tenderness	American Clave
Michael Hashim	Morocco	Sackville
Vincent Herring	Billy Strayhorn	Project Stash
Dave Holland Quartet	Evidence	Landmark
*Oliver Jones	Extensions	ECM
*Fraser MacPherson Quartet	Northern Summit	Justintime
Mulgrew Miller	Encore	Justintime
Ralph Moore	From Day to Day	Landmark
Paul Motian Quartet	Furthermore	Landmark
*Mike Murley	On Broadway Vol.2	JMT
Joe Pass	Two Sides	Unity
*Oscar Peterson	Summer Nights	Pablo
Bobby Previte	Live!	Pablo
Tana Ried	Empty Suits	Gramavision
Marcus Roberts	Yours & Mine	Concord
String Trio of New York	Alone With 3 Giants	Novus
*Time Warp	Ascendant	Stash
Vienna Art Orchestra	Live at George's	Unity
World Saxophone Quartet	Innocence of Cliches	Amadeo
*Karen Young/Michael Donato	Metamorphosis	Elektra/Nonesuch
	En Vol III	Justintime

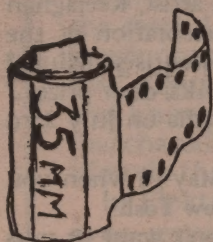
RE-ISSUES

Grant Green	Comp. Blue Note Rec.	Mosaic
Benny Golson	Other Side	OJC
Hampton Hawes	Green Leaves of Summer	OJC
Fats Waller	Definitive Vol.1	Stash

*Indicates Canadian content

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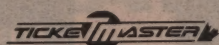
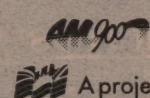
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Toronto ska: King Apparatus

Before the dawn of a rock steady beat or reggae there was ska. Believe it or not, it's true. The predominant music trend in Jamaica from about 1955-65, it's beat was cut in half to spawn rock steady and the upbeats were then slowed even more to become part of the reggae sound. Ska, known as Bluebeat in England, had evolved as a fusion of mento with the backbeat of R & B.

Ska music continues to simmer internationally and Canada is no exception. We have a handful of ska bands to boast of. Harpo's played host last month to one of Toronto's finest, King Apparatus. This young band pounded out their own special brew of ska that had the Spanish sailors skanking up a storm with the rest of a most appreciative crowd.

After a quickie in the barber's chair, King Apparatus was ready to spar wid Offbeat.



They formed about four years ago while schooling at Western University in London, Ontario. Their line-up was volatile, varying between four to seven members. As soon as the mainstays had picked up their baccalaureates they packed up the wagons and relocated to Toronto.

Currently, King Apparatus is a five-man ensemble featuring Chris Murray (vocals), Sam Tallo (lead guitar), Mitch Girio (bass), Paul Ruston (rhythm guitar), and Brian Christopher (drums). Kind of teeny for a ska band but starvation keeps the ranks low. They hope to add a keyboardist and possibly a horn section someday. But so far, so good, no one in King Apparatus is in need of a day job, and they haven't even issued a full release yet!

Come this May/June King Apparatus will be tucking themselves away in the recording studio to lay down the tracks for their first full-length album. They hope to turn some heads in the major label industry. Their main goal is to have their management at Raw Energy strike up a distribution deal with one of these high rollers. However, because of the nature of the business (translate: finances), companies are not sticking out their scrawny little necks for the non-formula, but excellent, bands like King Apparatus. Murray says, "If one ska band should have a hit (on the radio) it'll give the companies confidence."

King Apparatus would like to raise awareness in the music industry and the public to the fact ska is alive, active and growing in popularity and in style.

Murray says today's ska music is "now happening at ground level but in a wider geographic sense rather than being really big in a limited area as it was in Jamaica and Britain."

They won't rule out signing to a label overseas, "but it's not feasible because few Canadians succeed even in Canada." He says many independent ska labels "haven't kept the bands active...and made any band a commercial success. And success just means becoming popular, selling records and making a living."

Well, since we're on the topic of charts and popularity ecetera, King Apparatus single, *Made for T.V.*, has been number one at CFNY, a progressive commercial southern Ontario station, and it is receiving airplay on campuses across the country.

As for the criticism all ska sounds alike, Murray says, "You don't hear that from people educated in ska (the bands that exist now) can show ska as a music that can grow and that it's not a constrictive form. It's a matter of getting it out to the masses."

Just for the record, an example of the diversity of the music are bands ranging from the 60's sound of Let's Go Bowling to the jazzy beat of Skankhead to the rock and rolly sound of Skaos and the metal-tinged boss-tunes of the Mighty Mighty Bosstones.

Murray summed up the King Apparatus sound as, "aggressive, more R&R, bass and guitar oriented, a bit raunchy, still danceable, but not inaccessible."

In the beginning, the audience they attracted consisted mainly of rude boys and girls. This is their second cross-Canada tour and the band has found the reception more warm and the audience larger than their first stint. The growing awareness and appreciation of ska has been rewarding. This is not a bad thing when the goal is "to become bigger than Whitney Houston." Ha! Ha!

However, there is no rest for the wicked. Just when King Apparatus should be kicking back in Toronto after almost two months on the road, they'll be playing another whirlwind of gigs around the Southern Ontario region. For those of you who missed them the first two times here, they should be back in town well before Santa has to don his red suit.

For the curious, other Canadian ska bands are: Skaface, One, the Hopping Penguins, and Me, Mom and Morgentaler.

M. Lee

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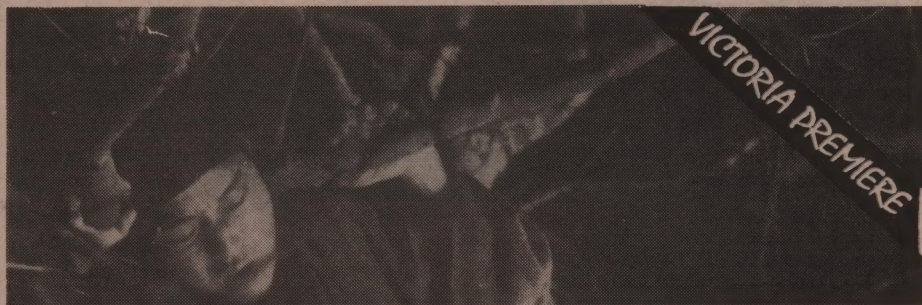
Michael Verhoeven
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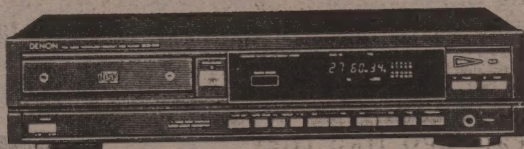
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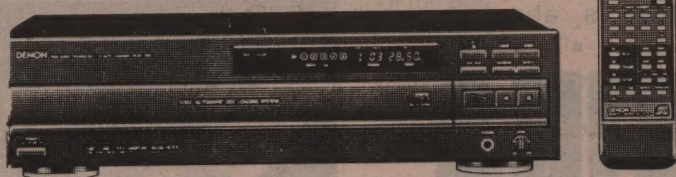
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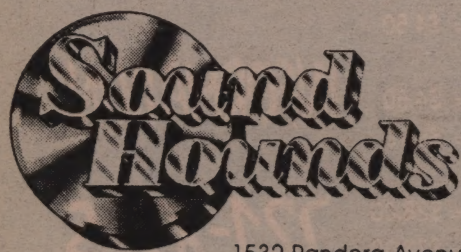


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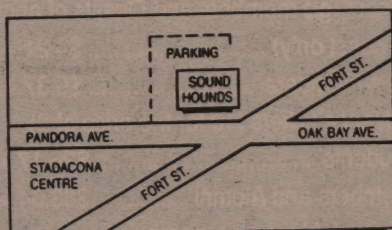
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Havanna 3 a.m. 'reach the rock'

With one album out and a former member of the Clash, Havana 3AM are riding a wave of widespread interest.

They recently played Harpo's kicking off a six week North American tour. As expected, the band put in a solid if unspectacular set. It was everything one expects from a group of musical veterans, who, between them, have over fifty years of professional experience.

The band consists of ex-Clash bassist Paul Simonon, guitarist/vocalist Nigel Dixon, a former member of the late 70's British rockabilly band Whirlwind, and Gary Myrick, a native of Texas who has been releasing solo albums since 1980. The show also marked the debut of new drummer Steve Clone.

Following the sound check we spoke with Gary Myrick. How long has Havana 3AM been together?

I guess technically about two and a half years. We had a year off when we were seeking managers, and we weren't sure if we were financially going to be able to stay together. Paul and Nigel had gone back to England and I remained in Los Angeles, so we needed to get some business things together. It's hard to have a band without any funds these days.

Where does the name Havana 3AM come from? It is sort of a moody, atmospheric name.

Yeah, we wanted something like that and we went through a million names over a year. We really went crazy doing it and at the end we came up with the most ridiculous names but we were getting nowhere. We saw an album title from an old fifties album, a latin american album by Perez Prado.

What was your second choice?

Porno Disco Cats; something completely ridiculous, something useless. Believe me.

There are so many influences in your music: rockabilly, latin, surf, reggae. Was this a conscious decision?

It was a conscious decision, though it evolved even beyond what we had planned. We did have a script when we sat down to begin.

What do we like? We came up with latin; a bit of mariachi feel to certain things. There's definitely kind of a Ventures influence. We wanted spaghetti western, and we all had a bit of certain punk ele-

ments we wanted in it - rockabilly elements because of Nigel's background, (and some) reggae influences.

We just said, "Okay. How do we combine this to create our own sound?" Then we began to write the basic sound in our minds of those mixtures seeing if it could be done.

You once said each of the members of Havana 3AM has come from the period of the late 70's, early 80's and that has influenced the band.

Definitely.

In what ways?

We all were interested in music before that but I think we came onto the scene at the same time in the late 70's, early 80's; Paul with the Clash, myself with my solo things, and Nigel in his group, Whirlwind. We all came from the same background of attitude into our music.

We all believe in certain things, and a certain kind of integrity as far as lyrics (go). We like music that has a sort of toughness to it. Even if it's reggae or something. We like it to have a kind of edge. I think it's because of the time period we started making records.

How did you meet Paul and Nigel?

I was doing work in Los Angeles with Steve Jones of the Sex Pistols and we were all motorcycling enthusiasts. We don't want to emphasize that too much in our music or anything. We just like motorcycles. We can't help it. So we all got together to ride, Steve, myself, Paul and Nigel. We didn't really talk about music for a couple of weeks and then just decided to discuss it a little bit.

They came to a solo show I did at the Palace and they really liked what I was doing and asked me to try to write some songs for them. We gave it a week, and wrote "Reach the Rock" and "Blue Motorcycle Eyes" that first week.

After we had discussed the game plan, we decided to keep going. We thought we had something. We also realized we had things in common as far as taste, what we liked, the way we dressed.

It's kind of nice to see many of the musicians from the late 70's continuing to survive and create music.

It's difficult sometimes but I think if you've decided in your life to be an artist of any kind, you can't stop. You can't just walk away.

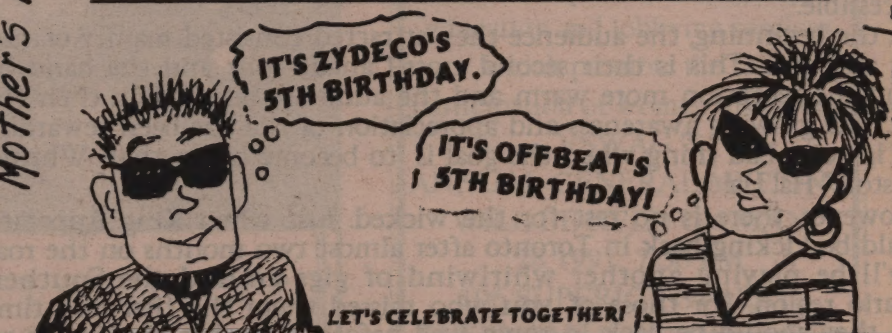
Michael Carter and Larry Petersen

If you don't need it, we have it!

ZYDECO

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Songwriters unite: You're being shafted

Leo Dann is a local songwriter and musician, we sent him over to the WESTEX conference in March to get the scoop on the SOCAN issue. He spoke with members of SOCAN as well as members of the National Campus and Community Radio Association (NCRA) across the country. Here's what he found out.

SOCAN COLLECTS

Actually, SOCAN is the Society of Composers, Authors and Music Publishers of Canada, but the more I learn about the unfairness of the manner in which it treats us, the more inclined I am to believe my own acronym is more befitting.

SOCAN is an organization that exists (in theory) to provide and distribute royalties to Canadian song writers and composers for the broadcast and use of their material. They collect fees from the radio stations and other users of music, i.e. television, live performance and cinema, and to distribute a portion of those fees to the writers for their music being used publicly. At least that's how it's supposed to work. Here's the scam:

All 64 non-profit stations across Canada, including campus/community stations (c/c) are obliged to pay 3.2 per cent of their gross yearly operating costs as a mandatory fee to SOCAN. And how much of this money (totaling approximately \$100 000) has come back to musicians who get played on these stations? Zero, nil, nada, zippo. That's right, you get played but you don't get paid. SOCAN member or not.

You could be the Michael Jackson of c/c radio across Canada but don't expect to receive a dime from SOCAN because under the current system c/c stations are not effectively monitored.

While attending this year's WESTEX Conference in Vancouver (a sort of trade show for aspiring song writers and musicians) I approached the SOCAN booth to see if I could interview someone about the organization. I spoke to Don Osborn from the SOCAN office in Vancouver and asked why the stations were not being monitored. He told me, "Out of 64 non-commercial stations across Canada, we are doing a survey of sixteen."

In fact, only three c/c stations, CIUT (in Toronto), CKCU (in Ottawa), and CKUT (in Montreal) have reported being monitored and this has only transpired since January of this year when the NCRA began organizing another intervention (NCRA has been battling this issue for a number of years) to have their fees changed.

I was also given a brochure entitled SOCAN FACTS: A Guide for Composers, Authors and Music Publish-

ers. It says under a heading, "Users and creators: Sharing the Wealth: The copyright act clearly states that copyright owners are to be compensated when others broadcast or publicly use their music."

But in the section of this pamphlet identifying the various music users and how they are monitored, it makes absolutely no mention of c/c stations and even goes as far as, "If your music were being played on a station not being sampled at a particular time, and if it does not turn up on other sampled logs, no radio royalty will be paid. We cannot accept data that is from outside our system." SOCAN has threatened to sue stations who withhold fees and yet does absolutely nothing to support the artists whose music they are charging for the use of. They must have either an abundance of gall or no self respect as an organization.

As a song writer it is very clear to me SOCAN does not have an ounce of concern for the growth and development of new and rising artists in Canada, because in most circumstances it is only the campus stations that will and support these aspiring song writers/composers/authors.

It is also quite apparent the fees these stations are "strong-armed" into paying are actually hurting their ability to do what they do best, promoting local and national talent. This money could be used to finance any number of individual needs of under-funded, non-profit stations.

John Stevenson, from CFRU in Guelph, past president and presently a director of the NCRA wrote in an envoy transmission (on the computer system that connects the NCRA stations) with regard to the 3.2 per cent fees, "For CFRU with a budget in the range of \$165,000 it amounts to \$5,280...It costs us in the area of \$4,000 to do our compilation album, *Just West of Something Big*. Why haven't we done another? Because we can't afford it."

If you're wondering where this money goes, don't hold your breath. It ends up where most things fundamentally Canadian end up. In the United States of course. American artists receiving airplay on Canadian stations get a large portion. Canadian artists broadcasted on privately owned

commercial stations and the CBC get their share as well.

Obviously composers/song writers played on commercial radio deserve to be paid for work being used publicly, but it is nothing short of immoral to force non-profit radio to line the pockets of MC Hammer and Corey Hart et al.

This is not a new issue. The NCRA has been fighting the fees literally for years. They have voiced repeatedly SOCAN (actually their predecessors CAPAC and PROCAN) does not administer our playlists and charts appropriately, although they are the body in charge of this task. Despite their promises to the contrary nothing has changed.

Stevenson also said in March, "We wouldn't even be at this point if they (SOCAN) had followed through with monitoring us two and a half years ago like they promised. I'm not sure what to do right now. We've tried the nice stuff and it's gotten us nowhere."

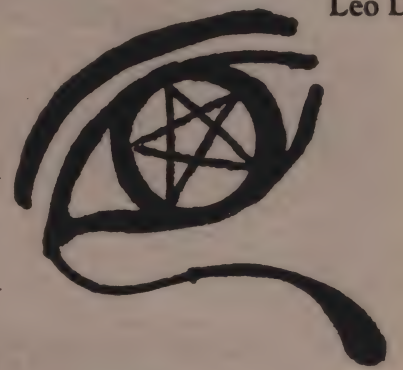
Indeed there is clearly a lot of frustration in the administrative offices of the campus stations across the country as SOCAN soaks them for thousands of dollars every year and then blatantly disregards them. Fortunately, this disregard was made even more apparent at a recent Copyright Board (the people who, by law, set the fees) hearing as

they tried to bluff and blame their way through a very weak case in defense of the tariffs. The NCRA on the other hand, presented a very solid strategy proving c/c stations are fundamentally different from commercial radio and should be treated as such.

Whether you support alternative radio or it supports you and your music, you have a right and an obligation to voice your opinion! Nothing is going to change for alternative radio and the artists it supports if we don't take a stand now.

Address letters of concern to:
SOCAN 41 Valley Brook Dr. Don Mills, Ontario M3B 2S6

Leo Dann





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CFUV

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Arts Festo Fascinates

Arts Festo, CFUV's Arts Magazine program, airs at 1 p.m. on Friday afternoons. Arts Festo presents a broad spectrum of the arts scene, featuring different hosts in a four week rotation.

Hosts Michael Lewis, Margy Ransford, Virginia Smallfry, Gregory Hartnell and K2 discuss regional, national and international art issues.

Topics as diverse as mail art or the local theatre scene are featured along with artist interviews.

In the past few months Grant Leire, Luis Merino, Elizabeth Mayne and Judy Price have been heard on Arts Festo.

Performance art and performance poetry have been presented along with a rare showing of slide documentation of Picasso's personal hygienic habits. Future shows include an interview with musician/performer/artist Andy Graffitt and an ozone friendly round table with local spray paint talent. Plus coverage of galleries, theatres and special events that our beret-wearing beatnik-hosts scout out.

Presenting the visual on the air waves; it's a challenge only alternative radio would risk. And risk is what good art thrives on. Turn on, tune in and visualize.

NOON

6 a.m. ROCK: The Early Morning Unit Show. Space and Andy like to annoy people early in the morning with a huge emphasis on sound effects and the Chipmunks. Be sure to listen each week for a different set of gnarly songs.

8 a.m. FOLK with Cathy and Ken.
10 a.m. CLASSICAL: James Young with two hours of historically informed performances. Please note new day.

1 p.m. AUDIO ART: RADIO MUSIC GALLERY. Music, sound sculptures, sound poetry...from Toronto.

2 p.m. NEW MUSIC: Live at the Knitting Factory. Brand new tapes have arrived featuring the best of new music from New York.

3 p.m. ROCK: Musick in Diabola. Two hours of musical hell with your host Pat McEown. It's not speed-metal, but it's free. Better than a poke in the eye with a sharp stick.

5 p.m. JAZZ: Chasin' the Trane with Barry Whiting. An hour and a half of post-bop jazz from modal to the avant garde.

6:30 p.m. JAZZ: Jumpin' in Jazz with Noel Greenwood, a survey of the early era of jazz.
8:00 p.m. ENVIRONMENTAL March on Down to Earth.

transvestitism. Audio writing, sound sculpture, poeetree...

10:30 p.m. ROCK: Join your host, The Wizard for *The Dance Floor*. Club Muzik, brothers and sisters. No holds barred. Alternates with...somebody else.

12:30 a.m. LATE NIGHT: The Late Heavy Early Show. Al emphasizes new releases and requests (bribes accepted), plus the usual idle banter, snide remarks and dumb-yet-true stories.

3:00 a.m. GUMBO: with Jason

HE

6 a.m. ROCK: The Pliss 'n' Vinegar Show: Early morning acrimony with your host Lynn & Jo. No sugar coated pop songs here bub.

8 a.m. FOLK: Folklin' Around with Keith Malcolm features a special segment for the kids from 8:30 to 8:45 called "Malcolm To My Neighbourhood." Live performances from local artists will be featured in the next few months.

10 a.m. CLASSICAL: It Doesn't Have to be Digital with host Deryk Barker. While Deryk girds his loins for another cycle (suggestions welcome) a variety of unusual repertoire and historic performances continue to grace the airwaves. Is there no limit to this man's modesty?

Noon CFUV MAGAZINE. The Yak Pack involve you in a public affair. Tune in.

1:00 p.m. SPORTS: On The Ball looks at the big world of sports from community to international sports events.

1:30 p.m. CFUV PRESENTS Half an hour of music featuring artists currently appearing in local venues.

2 p.m. The ROLLIN' n' TUMBLIN' HOUR: Eric LeBlanc presents 30 minute profiles on AFRO-AMERICAN music and artists.

May 2 2:00 Specialty Records: On CD (pt2) 1950-1957

2:30 MCA Records: Chess Records: On CD 1937-1947

May 9 2:00 Malaco Records: On CD 1987-1990

2:30 Ace Records: Flair Records on CD 1953-1955

and a half of everything from oldies to avant garde on *Jazz Spectrum*.

6:30 p.m. JAZZ: On the Edge with Ian Cochran.

8 p.m. FRIDAY NIGHT MUSIC SPECIALS: Bonnie Day and Michael Carter alternate on a journey through local and foreign lands of music.

9:30 p.m. VARIETY: The Anything but Dead Air Show, featuring a host of CFUV's programmers. A sound for everyone.

10:30 p.m. ROCK: Hell on Wheels with host Mary Mac. Car-toons for the smashed and aflake-d. Alternates with *The Good, The Bad, and the Chronically Tone-Deaf*: Betsy Bitch-Muffin's goulash of loud, deranged and distorted music that is yet untainted by the pox of keyboards. Groovy.

12:30 a.m. LATENIGHT: George Hodge's *Mixed Metaphor*

3:00 a.m. GUMBO Every other week George Hodge puts the phone lines on hold and DJs for a marathon time of five and a half hours.

ST.

6 a.m. BLUES: with Thomas Barany

8 a.m. FOLK/ROCK: Off the Wall. The Folk Show takes the weekend off, slips out to the garage and plugs in the guitars. For the latest in Rock, Folk and all the music that blurs the line between the two...it's Off The Wall.

10 a.m. KOREAN: Sudu, a Korean language program consisting of news, music, interviews, and listener's engagements is broadcast every other week. Alternates with GERMAN: *Deutschstunde*. Reports, interviews, news and music with Christian Koehl.

11 a.m. FRANCAIS: Au Quartier Francophone. Nicole Caestagne offers interviews, reflections, plays and music *en Francais, SVP*.

1 p.m. EAST INDIAN: A String Of Pearls: Asian & Indian programming with Narendra K. Varma.

2 p.m. PLAYLIST SALAD: New music in the bin mixed by rotating hosts.

4 p.m. ARTIST PROFILE: Labelled and Shelved brings you a variety of thematic special.

May 4 & 25 Rosettes & Rasberries

FM 102

Rogers FM 104.3

11 p.m. ROCK: The Gothic Ambience. Gloomy music and drowsy wit for a lonely evening on the piers, alternating with *Frontside Grind*. Probably not what you'd expect.

1 a.m. LATENIGHT: Garage Grooves. Brawny, beery, beefy and 'bnoxious 60's garage punk. Comb down your bowlcut and prepare to float? The Amazing Lawrence and Internal Organ Spleen host.

3:00 a.m. GUMBO hosted by Mr. Warren and Mark Tweed.

6 a.m. ROCK: DEF, DUB AND RHYME CLUB: your host Dexter Smart brings you rap, rock and reggae. Irie yet at the same time dope.

8 a.m. ROCK: The Holistic Juggler and your host Patrick Smolski will send you into orbit. Wake up and move around.

9:30 a.m. CHINESE: City Rhythm. Chinese language program.

11 a.m. ITALIAN: Italian Broadcasting System. Music and news with Don Siorza and Giovanna Greco.

12:30 p.m. MUSICAL POSTCARDS

1:30 p.m. JAZZ: Since I Fell For Jazz

3 p.m. WOMEN'S ISSUES: Women on Air features news, interviews and music in a format that is made by women and played by women.

4 p.m. NASHVILLE NORTH: Victoria's only country show brings you the best of the alternative country sound with rotating hosts.

6 p.m. NATIVE: Native Voices. First Nations communications discuss issues of the week plus play traditional and modern music performed by Natives.

8 p.m. JAZZ: Peter Louric's Jazz Concert. Put your dancing shoes on with the King of ballroom jazz.

10 p.m. FRANCAIS: Les Defrogges with host Emmanuel Herique features songs and music, interviews and literary readings.

May 5 Acadian writer Dianne LEGER reads from her work and tells us about her writing, her life, her native ACADIA. With various musical selections.

May 12 Onebecker Diarra LIVEBNOQUE

8 a.m. FOLK with Cathy and Ken.
10 a.m. CLASSICAL: James Young with two hours of historically informed performances. Please note new day.
Noon CFUV MAGAZINE: Join your host, Linda StLouis for a variety of interviews with interesting people.
May 6 Join Grant Leir and Nixie Barton on their current project- Barton Leir Gallery.
May 13 An antidote to the ordinary, and what? Not be normal! Listen to Cindy Ryan, designer/operator of Mosaic clothing store tell us more!
May 20 The birth, death, and...On to the next phase. Three originating members of the designers' co-op of 3 Fan Tan Alley will bring us up to date.
May 27 Sneak preview on the Fringe. Will or will not Mump and Smoot return? Randy Smith has not Fringed out- he keeps us informed. Tune in!
1 p.m. GAY/LESBIAN: This Way Out Gay and lesbian magazine from San Francisco.
1:30 p.m. NEW ALBUM REVIEW: Thomas Baranval play the newest releases in radioland.
3 p.m. ROCK: Rick Andrews' *In Sound From Way Out* featuring finger poppin' toonz for your late afternoon digestion alternates with *Mick and the Rock* and *Roll Gypsies*. What is love in the seventeenth summer?
5 p.m. JAZZ: Explore the world of jazz with Ann Lloyd and the occasional guest host on *Jazz Journeys*.
6:30 p.m. JAZZ: *Milestones* hosted by Terry Finch.
8:00 p.m. CENTRAL AMERICAN: *Centro America* *Al Dia*. News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.
9:00 p.m. WOMEN IN MUSIC: *BEATING TIME*. Victoria's only show on women and their music. Marianne and Lauri alternate weekly.
May 13 Lynne Curry hosts this week's feature on women's sound poetry and audio-scapes.
10:30 p.m. ROCK: After years of radio drugery NELLE NEZREO sets sail for new horizons. CORROSIVE MEDICINE (how will we live without it??) gets replaced by the *Bill n' Ed Show*. Radio that makes beef sing. "Moo, moo, moo, moo."

12:30 a.m. LATE NIGHT: The Heat From Hounslow with Phil Newnham.
3:00 a.m. GUMBO: Warren Sumpter in turns with Christian Koehls, Mind Games.

6 a.m. ROCK Wake up, turn on your radio and listen to some soothing alternative rock while you kick up your feet and eat your breakfast of freshly squeezed orange juice, fresh coffee, a fine variety of donuts and a slice of cherry pie. Relax. After all, it's a nice sunny day and nothing could happen to you...right? 7:15 The Twin Peaks song of the week and the donut of the week with the Early Morning Ninja.
8 a.m. FOLK: The return of John Lydon.
10 a.m. CLASSICAL: Host Stacey Chappel.
Noon CFUV MAGAZINE: Public affairs with host John Lydon.

Noel Greenwood, a survey of the early era of jazz.
8:00 p.m. ENVIRONMENTAL March on *Down to Earth*.
8:30 p.m. GAY/LESBIAN *Out on the Waves*
9 p.m. 20TH CENTURY COMPOSITION: *INFREQUENCY:* Doug Sprenger features everything from Lauri Anderson and avant-garde opera to classical.
10:30 p.m. ROCK: The Wonderful World of Sound. TYLER'S back with a stack of new records - and you get to hear them! Plus the top 5 Sound effects of the week (AREN'T YOU LUCKY!).
12:30 a.m. LATE NIGHT: D.R.S. with J.B.S. An upbeat, downbeat, virtually around beat of dance, rhythm and soul music.
3:00 a.m. GUMBO with Jeff Clarke

Anger and coffee. Note to nerds and geeks: at 7 a.m. we take you back with a Devo classic moment. Wreck shift, smash the state, but start with a nutritious breakfast first.
8 a.m. FOLK: Kelly Irving hosts *Brand Moo Day*. As that quintessential folkie John Cage said, "Sound is a field phenomena." Alternates with Thomas Baranval who brings you a variety of folk tunes to wake up your mind and stir your spirit on *The "Good" Folk Morning Show*.
10 a.m. CLASSICAL: Hosted by Martin Ashwood-Smith
Noon CFUV MAGAZINE: Public affairs with Tom McReynolds.
1 p.m. JAZZ/ETHNIC/CLASSICAL: *Your Musical Library*. Martin Monkman strolls into the studio armed with an eclectic array of classical, jazz, folk, and whatever else he finds in the McPherson Library's collection. THIS SUMMER: the usual hodge podge of music of all shapes and sizes. Regular thematic programming resumes in September. NOTE: the last Wednesday of each month will feature "My Musical Library": things from home that aren't in the McPherson Library collection.
3 p.m. ROCK: Rebecca Games' mixed-up afternoon. The only thing you can count on is confusion and laughter.
5 p.m. JAZZ: A survey of reissues by Fantasy's original jazz classics label this month, featuring the music of Charlie Rouse, Johnny Griffin, John Coltrane, Hampton Hawes, Moondog, Toots Thielemans, Curtis Counce, Bill Evans and many others.
8 p.m. RHYTHM AND BLUES: Let the Good Times Roll. A survey of classic blues n' rhythm. Eric LeBlanc presents great Afro-American black music from the 1920's on.
May 1 Little Walter: Birthdate Tribute
May 8 Robert Johnson: Birthdate Tribute: His music, influences & heirs
May 15 Blues/R&B on cd
May 22 Roscoe Robinson, Dells, Ralph Peer Tribute, Danderliers, T.J. Fowler
May 29 Blues about J.F. Kennedy, Lazy Bill Lucas
9:30 p.m. AUDIO WRITING: ?Frame?
Linguine rarely achieves simultaneous

May 9 2:00 Malaco Records: On CD 1987-1990
2:30 Ace Records: Flair Records on CD 1953-1955
May 16 2:00 Tomato Records: On CD 1971-1977
2:30 Earwig Records: On CD 1981-1989
May 23 2:00 Sonny Boy Williamson #2: In Europe 1963-1964
2:30 Yazoo Records: On CD (pt.4)(Railroadin') 1927-1931
May 30 2:00 Vogue Records: On CD
2:30 CBS Records: Roots 'n Blues Series (pt.2) 1928-1952
June 6 2:00 MCA Records: The Chess Box Sets (pt.1)
2:30 MCA Records: The Chess Box Sets (pt.2)
3 p.m. ROCK: Tasty radio that won't leave those hard little seeds between your teeth.
5 p.m. JAZZ: Jive at Five and *The Last Set* rotate with *Jazzin' in B-Flat. Jive at Five's* Arnold Van Klaveren kicks off the first two hours of programming and Jim Flitzuk closes the last hour with *The Last Set*. Your hosts present the unknowns, the legends and the young lions.
Jazzin' in B-Flat: Every other week Art Simpson presents an interesting mix of blues, ballads and bop! Art continues his series on PIANO BLUES and the extensive look at RAHSAAN ROLAND KIRK's complete MERCURY/Emarcy Recordings on CD.
May 9 & 23 Rahsaan Roland Kirk, Piano Blues
8 p.m. ELECTRONIC: Earmeals. Electronic and experimental sound with Brian Lunger and Augustin Luviano Cordero.
May 2 Random Radar Records: featuring the likes of The Muffins, Lol. Coxhill, Michael Bass, Art Bears and Mars Everywhere.
10:30 p.m. ROCK: The New Ken and Barbie Show: Barbie takes control of the airwaves this month with more beauty and bitch tips. Ken tries to take control and ends up selling plastic parts door to door. 11:30 p.m. local music.
12:30 a.m. LATE NIGHT: Why take a stand when you can have a seat. Relax, lay back, slap on the headphones and just sit there like your host, Guy Robichand. There's music to please (almost) everyone.
3:00 a.m. GUMBO T.B.A.

6 a.m. ROCK: The Freak Show Steve's gone east! A new host attempts to fill his docs.
8 a.m. FOLK: with Jordan Hughes.
10 a.m. CLASSICAL: Suzanne Edmonson returns.
Noon CFUV MAGAZINE: Public affairs with Suzanne Edmonson.
1 p.m. ARTS MAGAZINE: ArtFesto: The local and global arts scene from four unique perspectives.
1:30 p.m. LITERARY: Random Frequency. Poetry, prose, drama or whatever we decide to create.
2 p.m. SCIENCE SHOW
3 p.m. ROCK: Slag and the Family Stone take on new life in attempting to shake off Slag's alter ego and ghost Kelly Greenhell. Watchout!
5 p.m. JAZZ: Bill Wynne presents an hour

...her life, her native ACADIA. With various musical selections.
May 12 Quebecer Pierre LIVERNOCHE speaks about The Damage Control School at Colwood (fire, floods, NBC warfare) where he works for the military. He will also speak about Quebec, with appropriate musical excerpts.
May 19 A special on many of the songs that have been written on Paris. Presented with the help of Thierry KERUZORE: PIAF, DUTRONC, JMOREAU plus many others.
May 26 Modern rock and the latest in Geophysics with deep earth-crust specialist Guy MARQUIS, an earth-shaking Quebecer who lets the good times roll.
June 2 LES MISERABLES, part II. This completes our show of December 30, 1990- the original French "Tragedie musicale" by Alain Boubill and Claude-Michel Schonberg.
11 p.m. JAZZ/BLUES/GOSPEL: Night Muse. An eclectic blend of music to beckon you into the night. Your host B.Beguin.
12 a.m. LATE NIGHT: Fish Show: Doc Trout plays local underwater artists, swims whales through your headphones, and dives into the darker pools of KLASSIK RAWK.

PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun											
ROCK ROCK ROCK ROCK											
6	7	8	9	10	11	12	1	2	3	4	5
FOLK FOLK FOLK FOLK FOLK				KOREAN/ GERMAN	FRENCH		EAST INDIAN		PLAYLIST SALAD		
				CHINESE		ITALIAN		MUSICAL POSTCARDS		JAZZ	
										WOMEN'S ISSUES	
										COUNTRY	
										NATIVE VOICE	
										JAZZ CONCERT	
										DANCE	
										RAP	
										ROCK	
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										LATE NIGHT	
										JAZZ/BLUES/ GOSPEL	
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Your monthly warning by Madame Hell

Aries March 21-April 19 Caution is the key word for the Ram this month. Watch your backside or you yourself may be rammed when you least expect it.

Taurus April 20-May 20 The baron of beef. Tread light footed where the loon sings or one may just sink.

Gemini May 21-June 20 Your inability to make a decision could really screw you up this month. You're either in or your out. Make a choice - stick with it!

Cancer June 21-July 22 It is a good month for the old Crab to get away from the rat race and find solitude in the out skirts of Sooke.

Leo July 23-Aug. 22 Stop. Look. Listen. Is there something you've forgotten - or is that just paranoia?

Virgo Aug. 23-Sept. 22 Lightning has hit your ivory tower and loosened the demons that dwell within, causing insanity to prevail this month.

Libra Sept. 23-Oct. 22 This is a month of truth. You may not want to say it, people may not want to hear it and someone might hit you "Pow! Right in the kisser!"

Scorpio Oct. 23-Nov. 21 That sharp stinging wit of yours will get you in some hot water this month. Keep your mouth shut.

Sagittarius Nov. 22-Dec. 21 It's spring and you're feeling quite agile. careful where you're pointing those arrows or you may just poke out an eye or two.

Capricorn Dec. 22-Jan. 19 A good month to stay in bed. Job prospects are not good and you will probably just make a fool of yourself. Take this time to rest.

Aquarius Jan. 20-Feb. 18 One who bears water may also spill it. So be careful, your clumsiness may cost you a friend.

Pisces Feb. 19-March 20 You are no flounder this month. Now is a great time to set sights on a foreign land with the one you love.

SPECIALTY PROGRAMMING

ARTIST PROFILES: LABELLED AND SHELVED gives in depth insight to local and international musicians. It just might be your favourite artist featured this week so tune in. SAT. 4:00-6:00 p.m.

ARTS: ARTFESTO is a four part look at the arts both globally and locally. FRI.1:00 - 1:30 p.m.

AUDIO WRITING: ?FRAME? Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? WED. 9:30-10:30

AUDIO ART: RADIO MUSIC GALLERY. Recorded in a live concert context at The Music Gallery in Toronto. You'll hear everything from jazz to free improvisation to radio plays. TUES. 1:00-2:00 p.m.

BLUES AND GOSPEL: ROLLIN' N'TUMBLIN: Eric Leblanc present two back-to-back 30 minute profiles on major BLUES artists. THURS. 2:00-3:00 p.m.

CENTRAL AMERICAN: CENTRO AMERICA AL DIA. A bilingual show filled with local and international features on the news, politics and culture of Central America. MON. 8:00-9:00 p.m.

CHINESE: CITY RHYTHM. Victoria's unique Chinese language music program, keeping you up-to-date on news, music and entertainment. SUN. 9:30-11:00 a.m.

CLASSICAL/ETHNIC/JAZZ: YOUR MUSICAL LIBRARY. Explore the depths of the McPherson Library's music and audio department. All the music on the show is available for public loan from the Music and Audio department. WED. 1:00-3:00 p.m.

COUNTRY: NASHVILLE NORTH. An alternative "get down" Country and Western show. SUN. 4:00-6:00 p.m.

DANCE: PERPETUAL MOTION. High energy rhythms don't necessarily mean the latest club, dance hit. SAT. 9-10 p.m.

EAST INDIAN: A STRING OF PEARLS. A Hindustani program called "Motion ki lari" (a string of pearls). Classical and semi-classical music, ghazals, geets, Punjabi folk music all aimed at the East Indian community for people of all ages. Hosted by Narendra Varma. SAT. 1:00-2:00 p.m.

ELECTRONIC: EARMEALS. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Augustin Luviano-Cordero. THU. 8:00-10:30 p.m.

ENVIRONMENTAL: DOWN TO EARTH rotating hosts explore environmental issues. TUE. 8:00-8:30 p.m.

FRENCH: AU QUARTIER FRANCOPHONE A selection of the best French music from Quebec and France with Nicole Caletagne. SAT. 11:00-1:00 p.m.

FRENCH: LA SEPT French language songs. FRI. 1:30-2:00 p.m.

FRENCH: LES DEFROGGES interviews, songs, and readings. SUN. 10:00-11:00 p.m.

FRIDAY NIGHT MUSIC SPECIALS: Host Bonnie Dey and Mike Carter alternate with all kinds of music. Nothing is sacred. FRI. 8:00-9:30 p.m.

GAY/LESBIAN: RADIO LAMBDA Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community - with humour. TUE. 8:30-9:00 p.m.

GAY/LESBIAN: THIS WAY OUT. This news magazine from San Francisco focuses on lesbian and gay issues. MON. 1:00-1:30 p.m.

GERMAN: DEUTSCHSTUNDE. Reports, interviews, news and music with Christian Koehl.

ITALIAN: ITALIAN BROADCASTING SYSTEM: Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. SUN. 11:00 a.m.-12:30 p.m.

JAZZ: PETER LOVRIC'S SUNDAY NIGHT JAZZ CONCERT. Jazz aficionado Peter Lovric presents two hours of classic jazz. SUN. 8:00-10:00 p.m.

JAZZ: NIGHT MUSE. Ancient harmonies waft through the halls of an abbey; throaty growls rumble the depths of a smoky nightclub. An eclectic blend of music to beckon you into the night. Your host B. Beguine. SUN. 11:00-MIDNITE.

KOREAN: SUDU. Another channel of communication between members of the Korean community and people who are interested in Korean culture in Greater Victoria. News, music, interviews and listener's engagements. ALTERNATES WITH GERMAN. SAT. 10:00-11:00 a.m.

LITERARY: RANDOM FREQUENCY. Poetry, prose, and drama, brought to you with love by UVic creative writing students. FRI. 1:30-2:00 p.m.

NATIVE: NATIVE VOICES. A two hour program dealing with issues, cultural, political and spiritual in nature that affect and represent the People of the First Nations; with traditional and contemporary music, and news events. SUN. 6:00-8:00 p.m.

NEW ALBUM REVIEW: An all-encompassing look at the latest vinyl and CD stuff to come oozing through the CFUV mail slot. MON. 1:30-3:00 p.m.

NEW YORK MUSIC: The World's finest new music can be heard from *Live at the Knitting Factory*, a happenin' new music club in New York. Tues. at 2:00 p.m.

PLAYLIST: PLAYLIST SALAD: A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. SAT. 2:00-4:00 p.m.

RAP: RAPTRAXX: A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. SAT. 10:00-11:00 p.m.

REGGAE: ALIVE AND DREAD. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every SAT. 6:00-9:00 p.m.

RHYTHM & BLUES: LET THE GOOD TIMES ROLL. "The world's greatest D.J." (Monday, Times Colonist), Eric LeBlanc, surveys Black Rhythm & Blues n' Gospel. WED. 8:00-9:30 p.m.

SCIENCE: TURNING POINT Presents perspectives on how science and technology affect society. FRI. 2:00-3:00 p.m.

SPORTS: ON THE BALL A look at amateur and professional sports. THUR. 1:00-1:30 p.m.

20TH CENTURY COMPOSERS: INFREQUENCY. An eclectic survey of personalities and styles in 20th century composition. TUES. 9:00-10:30 p.m.

WOMEN IN MUSIC: BEATING TIME Surprise, surprise. There are women in the music industry too. Explore MON. 9:00-10:30 p.m.

WOMEN'S ISSUES: WOMEN ON AIR public affairs concerning women. SUN. 3:00-4:00 p.m.

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All ages gigs: a dying breed



Putting on an all-ages show has never been a completely joyful stress-free experience - but it used to be a hell of a lot easier and cheaper. There used to be a variety of venue choices in Victoria. But with window-smashing, wall-punching, sink-wrecking, "macho jocks" getting stupider with every gig, finding a venue is becoming more and more difficult.

"Most halls in Victoria are mom and pop organizations. They don't have to rent out to people who run rough-shod over their place, they really have to want to do it and the more people wreck things, the less they want to," says Marcus Pollard a promoter who's been putting on all-ages shows for over six years.

Many venues have become unavailable because of the reputation all-ages crowds have garnered for themselves.

The F.O.E., Quadra Firehall, the O.A.P. hall - some of the best and largest venues no longer rent to all-ages hardcore shows. Mystic Lane, although small was a great "homey" sort of place, but after they had sinks pulled off the wall, a window smashed as well as people climbing around on the roof they do not host all-ages crowds anymore.

"It was unfortunate we had to have an all-ages gig there, but there were no places available for awhile...The cops came - when they left there was no real problem, but then people thought they had won a battle because the cops didn't do anything. It was like they thought, 'Wow man, rad' - or whatever they say, the ego thing kicked in and they got crazy," said the person who put on that show.

The SUB Upper Lounge at UVic has played host to various all-ages crowd over the past couple of years. But because of some incidents that occurred at the NOFX gig on April 6, these types of shows are in jeopardy at the SUB.

The night of this gig CFUV had posters stolen from their lounge and records went missing from their library, although the records were later returned. "I personally came across some people who were not to be on our premises in our lounge...There were incidents reported having to do with illegal substances in public places," says Rob Egan, station manager of CFUV.

"I support live music, it's really a drag when people don't have enough sense about themselves to realize this type of behavior reduces the availability of venues.

"Actions have consequences and the consequence of this action is the next time people ask to put on this type of event in the SUB the answer may be no," he said.

Or it may just cost a lot more money. Brian Webster, building manager of the SUB said "We have not yet reached the point where we will flatly refuse to let these groups hold events here. We will have to ensure in future events are staffed in such a way that problems won't come up...We'll have to ask these organizations to pay for security staff, possibly our employees."

Security staff at the SUB make in the neighborhood of \$7 per hour, and with promoters usually depending on volunteers to do security, (with a six pack of beer as payment), costs will go up.

Webster said these groups usually have excellent security in the actual room, but it is the washrooms, other parts of the building and outside the building he is concerned about.

He said after the NOFX gig, "I was apprised of the fact of people gathering in washrooms. There was drinking where there shouldn't have been drinking, general congestion down by Cinecenta to the point where patrons were complaining...A lot of noise etc."

A member of a band who's played at the SUB said he was sorry to hear it might be lost, it was a nice place for a gig, but he has mixed feelings, "I'm not 'proud' of the Victoria scene, maybe we have to lose all our venues before people realize what we've lost."

He said gigs are becoming a "macho-jock show" and when "the scene was smaller it was a little harder to totally get away with shit."

"The reason the Rats Nest (a basement venue from the mid-80's) went down, was 'cause the rockers started showing up."

He said the number of shows going on varies, "It used to be that it didn't matter if there were venues, 'cause no one was putting on shows."

But with the amazing proliferation of really good bands right now in Victoria, and new local promoters Know Reason, it would be nice to have a variety of venues available. Many local bands are putting out vinyl and would like to have more opportunities to play around town. The biggest boner about this whole thing (as always) is it's a few little shits who are doing the damage.

Marcus said it would be really great if you could somehow work it so if no damage happens to the hall, people could get some of their ticket price back. When he puts on a show he includes the damage deposit into the price of the ticket because it's pretty well guaranteed he won't get any of it back.

Damage deposits (\$400 at the White Eagle Hall, one of the few larger venues left that will allow all-ages hardcore shows) add a lot onto the price of a ticket.

Hopefully gigs will continue at the SUB although Webster says, "I have to sympathize with any users in the building who suffer disturbances (because of these events), eventually we have to say 'this isn't fair to them.'"

"It would be easiest to say no more shows here but there is a problem finding places where all ages dances go on. People who go to these events are going to have to clean up their act a little because there is no guarantee these events will go on (in the SUB)."

Rebecca Games

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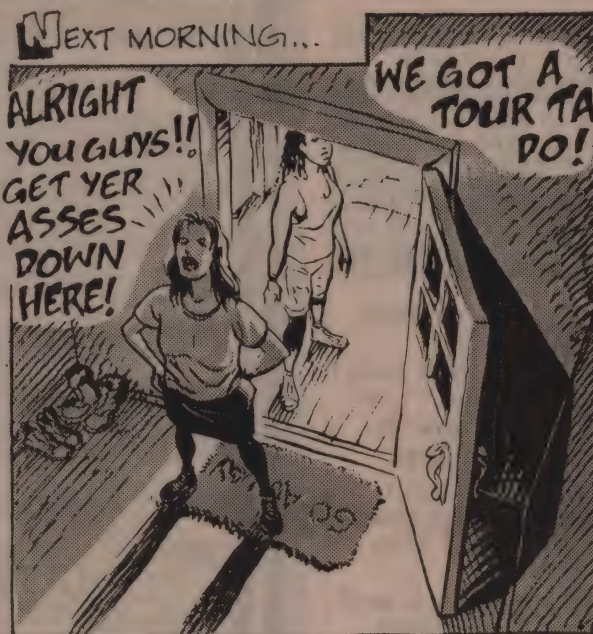
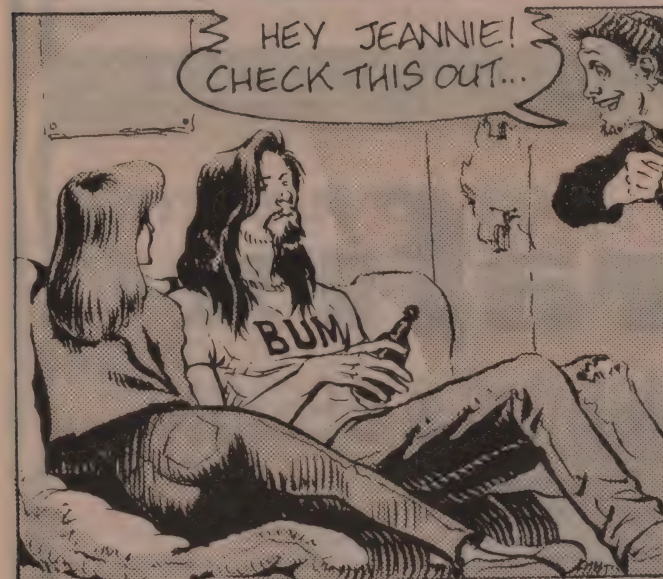
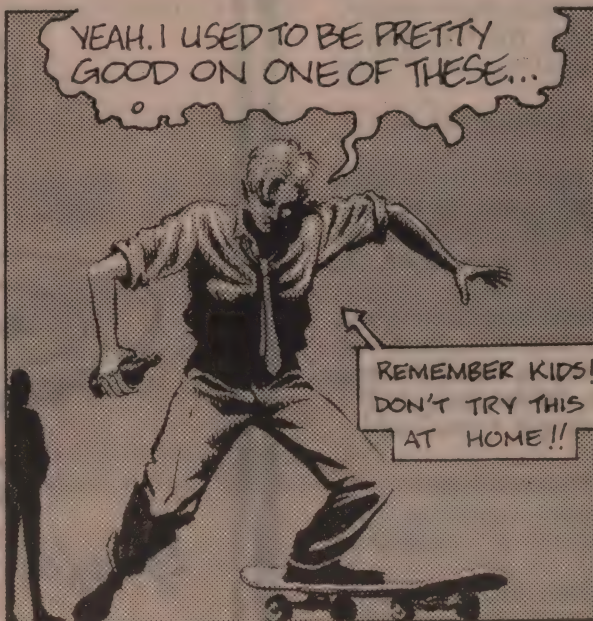
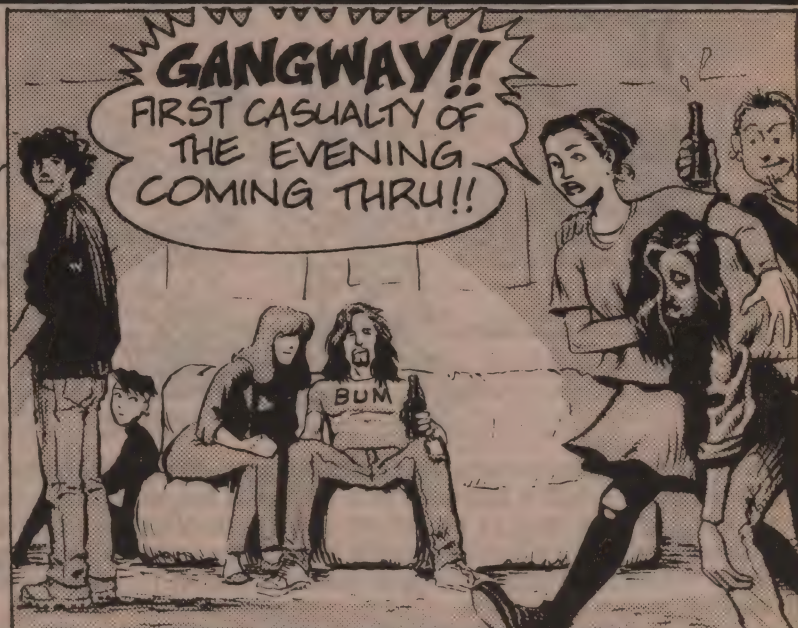
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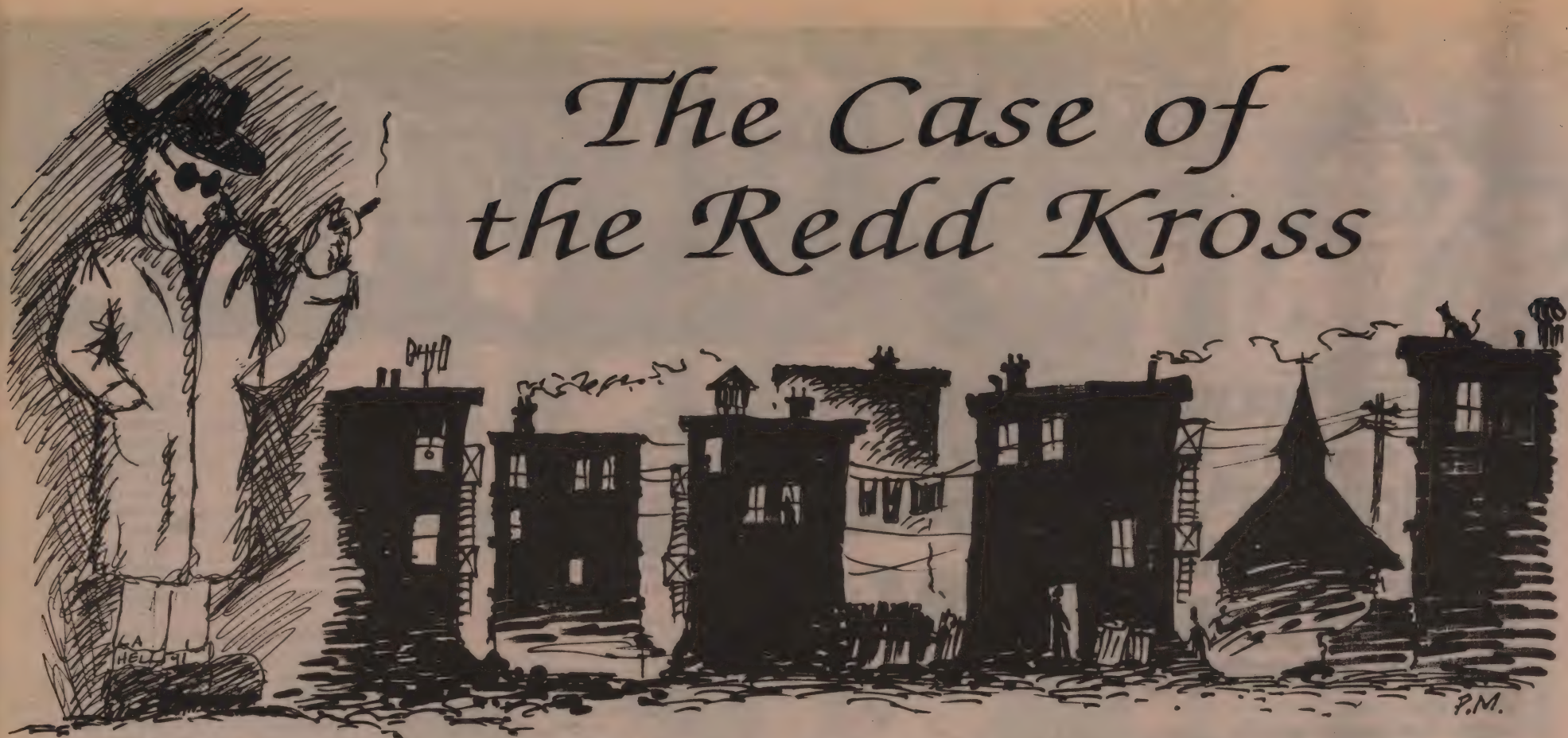
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The Case of the Redd Kross



From the files of Lump, Columnist Savant.

File #1, **The Case of the Redd Kross**, in which Lump interviews the band, reviews their show and is hassled by police. Now then, where do I start?

It was a dark and stormy night...nah, too gothic.

The sun gently crept above the roof tops bathing the land with its silent splendor...nah, too foofy.

The loud steady scrapping of my hung-over brain against the inside of my skull was enough to coax my eyes open, dragging me into painful semi-alertness. Yeah, that's more like it!

Ah Sunday, I thought to myself glancing at the flashing 12:00 on my clock radio- the one day of the week I don't need an excuse to be a lazy no account Lump. The temptation to drive back to Slumberville was only suppressed by Mr. Bladder demanding immediate attention. As I passed through the kitchen on my way to relief the clock informed me it was actually 4:00 p.m. I only had an hour before I was to meet with a band called Redd Kross.

After purging my bodily fluids and punting my useless clock radio across the room, I dressed. Donning my shoes, I hurried empty beer bottles and unconscious party goers from the night before out, and fled my house, ready to fulfill the requirements of a columnist savant.

Since looking like you know what you're doing can be better than actually knowing what you're doing, I stopped to borrow a cassette recorder and microphone completing my disguise as a semi-literate quasi-professional band interviewer savant. This done, I stumbled into 94th Street Music Hall an hour late, psyched for my impending meeting with Redd Kross.

After being grilled as to why I was there and what I wanted, I was told I could see the band after their sound check. Had I the smarts to ask when this sound check would take place I could have saved myself from two hours of pointless waiting and dangerous levels of coffee consumption.

Finally Redd Kross came in contact with the stage and did a blistering ten minute sound check which included snippets of "1976", "What They Say" and "Kiss In The Wind." As they were leaving the stage I saw my big chance for the interview. I rushed up to them, told them who I was, what I wanted and waited for their response.

"Sure, ya, great," they said. "Follow us." We walked to their van. After much shuffling we managed to cram about ten people inside the van and began to chat. (I must say I was glad Nardwuar wasn't there or one of us would have had to sit outside on the pavement).

Present were Jeff McDonald - lead vocals and guitar, brother Steve - bass meister, Robert Hecker - quiet reserved lead guitar type, and

newest members, Gere Vanelli on keyboards and Brian Wetzel on drums, plus assorted groupies of both genders. Your humble columnist caught in a climate conducive to the creation of classic conversation was awestruck! I reveled. I shook. I thought, "This is good."

I welcomed them to Victoria and thanked them for visiting. They revealed that, yes, some of them had eaten on the ferry, but no, none were showing signs of food poisoning. They didn't look tired, and they were definitely up for the show.

I asked them about their latest album *Third Eye* and was told how much they thought it was like *Third Stage* by Boston.

"It's an introspective piece meant to be experienced by everyone so it's kind of a new concept in rock," said Jeff. He says this record is very sincere and no one at the record company was breathing down their necks to rush it.

"What we do obviously still isn't what you'd consider mainstream or commercial," Steve said. "We didn't make a manipulated move or have preconceived idea before entering the studio. We're just musicians trying to get better, doing what we want and having fun."

They promised their next album would be a well thought out, bankable, country, folk, rap album. Kind of a *Desert Rose* meets *N.W.A.* meets *Bell Biv DeVoe* and *Devo* and some *Michelle Shocked* and some *Run-aways* served up piping hot and sold in big chunks. We all laughed. It was good.

We touched on the scene in L.A.- musicians there who change images every five months- going from the more make up and less torn jeans look to the less make up and more torn jeans look and back again. We discussed the pros and cons of corporate rock, they think bands like *Nelson* are cool because they paved the way for bands like *Redd Kross* and *Screaming Trees*.

They like the additional creative freedom, plus the financial support for this tour that being on a bigger label gives them. They are also encouraged by bands like *The B52's*, *Sonic Youth*, *Pixies* and *Jane's Addiction* who have had success on the charts.

But they say the fault of corporate rock is that bands in the vein of *Winger* are getting even more popular from corporation manipulation.

"Ultimately," Jeff said, "the corporate people don't know a thing about music. It's the musicians that do it. It's their fault if they let themselves be manipulated."

"There's billions of followers in L.A.

They see something and if it takes off they follow it and if not they go on to something else. Big wigs see the potential money to be made and don't give a shit if it's any good or not," said Steve.

I asked about the chances of another *Anarchy 6* album, that slab of hardcore the McDonald brothers chiseled. Although receiving a lot of scary letters wasn't great, they said, another *Anarchy 6* album was definitely possible. There isn't much chance of another *Love Dolls* movie however, "cuz they're like a real band now," said Steve. "Maybe something along those lines though."

At this point we were hassled by a police officer who came out of nowhere and said in that endearing cop like way, "What's going on here?"

"Just interviewing the band playing here tonight," I offered. "Should be done in a minute."

"Uh huh, ah good, okay then, thank you," she said, putting away her gun and returning to her car.

We continued our conversation and discussed audiences. Although in Canada they have only played places like Toronto and the Vancouver area, they feel crowds are very receptive here. They said, quite earnestly, how much they like Canada and how much they want to return soon.

The tour manager then arrived, and passed out Canadian ten dollar bills. "It's like play money," someone said.

I had time for only one more question. I asked what advice they had for musician types. Without hesitation Jeff advised purchasing a tape called "Learn to Play Guitar Overnight With Steven Ross" he'd seen advertised on T.V.

"Stay in the same band," Steve said, "cuz eventually you're gonna make it if you keep practising and think you're any good."

At that point they had to go eat. The interview portion of **The Case of the Redd Kross** had come to an end. I wished them my best and was told to stop by after the gig to tell them what I thought about it. After shaking an assortment of hands ranging from cold to warm and sweaty, I got out of the van and entered the club to socialize and catch *The Posies'* set.

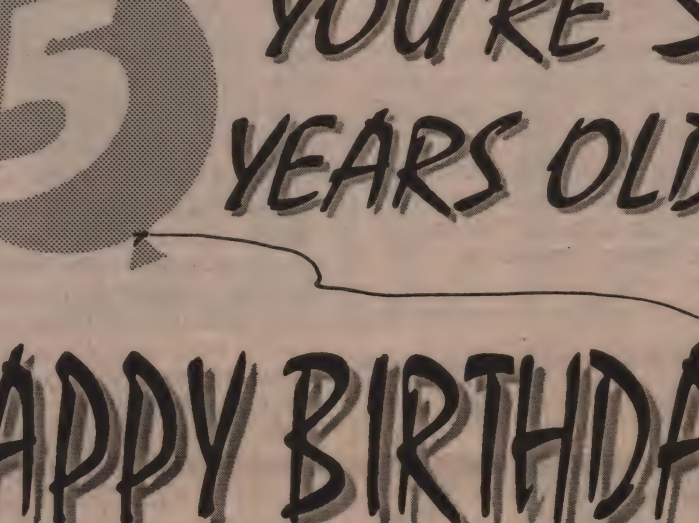
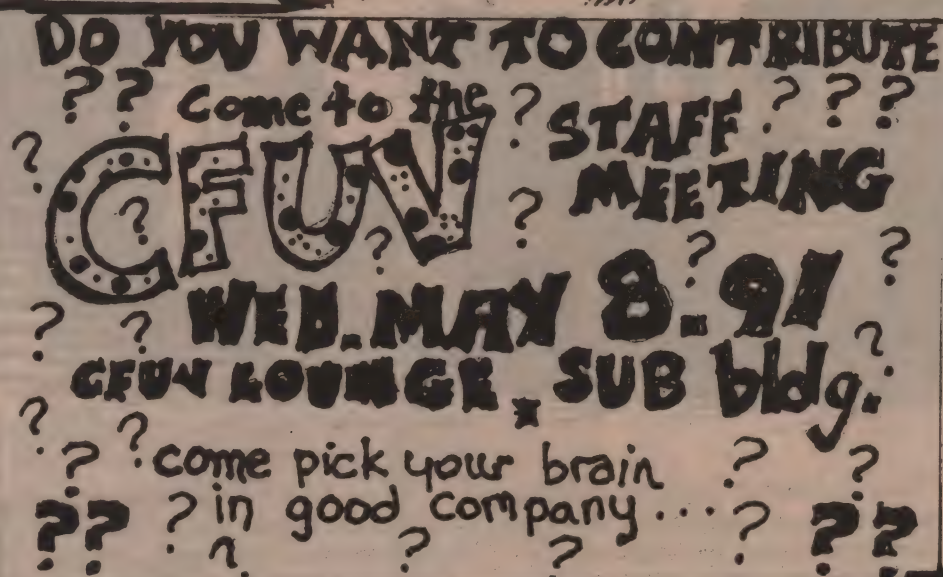
The Posies' set was standard fare for them. Their competent catchy pop songs riddled with agreeable harmonies were presented with minimal glitz and flash. It wasn't the best performance I'd seen them give, but it certainly wasn't their worst. They played songs from both *Failure* and *Dear 23* with the odd cover thrown in for good measure. I was a little disappointed they didn't perform that ginchy Devo cover I've seen them do (it's my favorite). Maybe next time.

My disappointment was short lived and all but forgotten once Redd Kross hit the stage. Their set seemed to rush by at break neck speed with songs carefully selected from all of their albums. The live ver-

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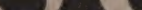
Steve MacDonald of Redd Kross



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Num	Can	Artist	Title	Label	Weeks On
1		BASTRO	SING THE TROUBLED BEAST	HOMESTEAD	10
2		KAREN BLACK	ALASKA 7"	VITAL MUSIC	10
3		SENATOR FLUX	THE CRIMINAL SPECIAL	EMERGO	10
4		AFGHAN WHIGS	SISTER BROTHER 7"	SUB POP	10
5		JESUS JONES	DOUBT	CAPITOL/EMI	10
6		MIGHTY MIGHTY BOSSTONES,	THE DEVIL'S NIGHT OUT	TAANGI	10
7		SCREAMING TREES	UNCLE ANESTHESIA	EPIC	10
8		ELEVENTH DREAM DAY	LIVED TO TELL	ATLANTIC	10
9		BLAKE BABIES	SUNBURN	MAMMOTH	10
10		BUFFALO TOM	BIRDBRAIN	BEGGAR'S BANQUET/ POLYGRAM	10
11		LUSH	MAD LOVE	4AD	1
12		MONKS OF DOOM	COSMODEMONIC TELEGRAPH	PITCH A TENT	1
13		LOOKOUTS	IV	LOOKOUT	1
14		YOUNG FRESH FELLOWS	MAIDEN CANADA	LANCE ROCK	1
15		BUCK PETS, THE	MERCUROTONES	ISLAND RECORDS	1
16		STICK FARM	DOORS OF PERCEPTION	WEED PRODUCTIONS	10
17		SCARLET DROPS	SWEET HAPPINESS 7"	HARRIET RECORDS	10
18		BEAT HAPPENING	DREAMY	SUB POP	4
19		JESUS LIZARD	GOAT	TOUCH AND GO	4
20		DIDJITS, THE	FUCK THE PIGS	TOUCH AND GO	4
21		DURANGO 95	MOTHER'S DAY	STAR RECORDS	10
22		DINOSAUR JR.	GREEN MIND	WEA	4
23		NOFX	RIBBED	EPITAPH	4
24		ANIMAL SLAVES	A FINE END	SPIRAL	4
25		ALICE IN CHAINS	FACELIFT	CBS	4
26		BUTTHOLE SURFERS	HURDY GURDY MAN	ROUGH TRADE	4
27		BIG DRILL CAR/CHEMICAL PEOPLE	SURRENDER/GETAWAY	CRUZ	4
28		THE DARKSIDE	ALL THAT NOISE	SITUATION TWO	4
29		THE CHARLATANS	THE ONLY ONE I KNOW	SITUATION TWO	4
30		HEADS UP	SOUL BROTHER CRISIS....	EMERGO	4
31		CRIME AND THE CITY SOLUTION	PARADISE DISCOTHEQUE	MUTE RECORDS	1
32		MECCA NORMAL	I CAN HEAR ME FINE	SMARTEN UP	1
33		FISHBONE	SUNLESS SATURDAY	COLUMBIA	1
34		KITCHENS OF DISTINCTION	STRANGE FREE WORLD	ONE LITTLE INDIAN RECORDS	1
35		LEMONHEADS	FAVORITE SPANISH DISHES	ATLANTIC	1
36		SHADOWY MEN ...	MUSIC FOR PETS	K	1
37		FACEPULLER	PULL THIS	TEMPLE NORTH RECORDS	1
38		RHEOSTATICS	MELVILLE	INTREPID	1
39		SCHERZO	LIFE TO YOU 7"	LOOKOUT	1
40		THROWING MUSES	THE REAL RAMONA	SIRE/WARNER	1
41		VARIOUS	ON THE ROCKS	ESTRUS	1
42		MR. T EXPERIENCE	SEX OFFENDER	VITAL MUSIC	1
43		PRISONSHAKE	SPOO 7"	ESTRUS	1
44		SPACEMEN 3	RECURRING	FIRE	1
45		CRIME & THE CITY SOLUTION	PARADISE DISCOTHEQUE	MUTE	1
46		RIDE	NOWHERE	CREATION/SIRE	1
47		THE FEELIES	TIME FOR A WITNESS	A&M	1
48		R.E.M.	OUT OF TIME	WEA	1
49		STOMPIN' TOM CONNORS	MORE OF THE S.T. PHENOM. ...	CAPITOL	1
50		RATS OF UNUSUAL SIZE	CAN'T CALL YOU	VITAL MUSIC	1

con't from pg 6

also a good record, so you should buy some just on spec."

As for future Lance Rock projects they're talking with A Go Go Records again about the possibility of releasing a band called Hoss. They're also from Australia and in fact feature one member of God. "They've put out one record in Australia, but unlike God, they haven't been licenced all over the world yet. It would be nice to have

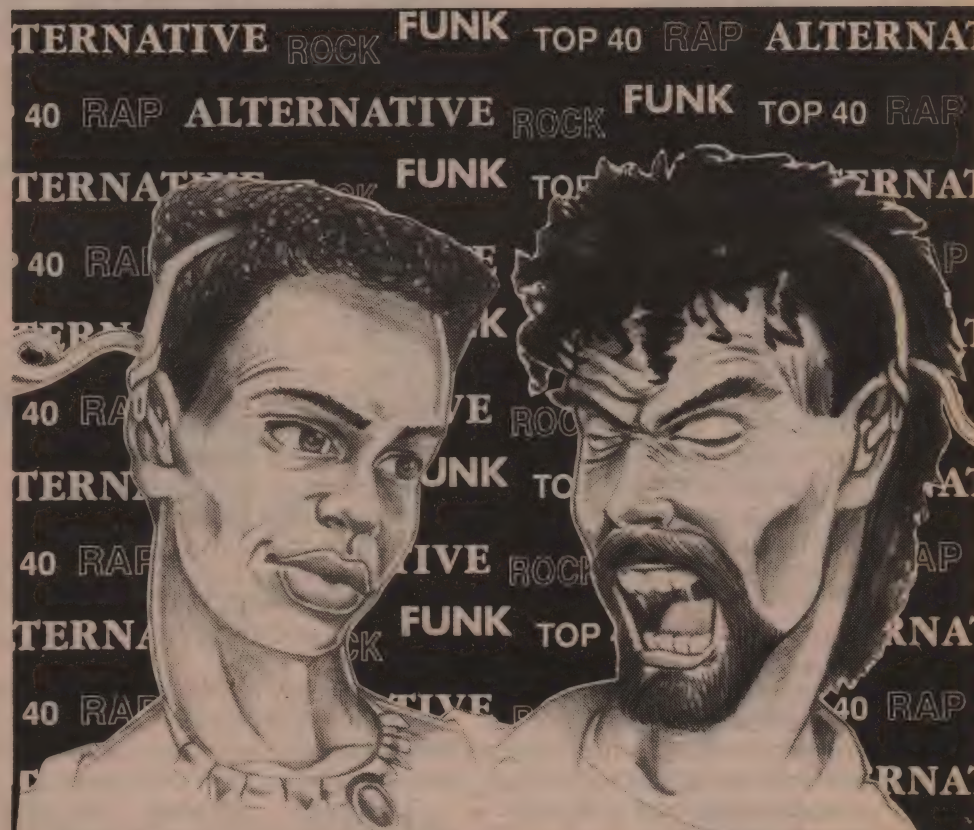
the first North American release, rather than the 50th," he says.

As long as opportunities keep coming up, Scream and Jack will keep releasing bands, whether they're internationally well known or local.

As *Scream* so eloquently puts it, "We just take it as it comes now."

Keep your eyes open for the Bum single due out in June and other upcoming projects from Lance Rock.

Christi j. York



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Tad
8 Way Santa
 Sub Pop

Sounding an awful lot like Soundgarden, who I think sound an awful lot like Led Zeppelin and Black Sabbath, Tad (from Boise, Idaho) carve heavy music with elements of punk and thrash, but sound mainstream enough to be classed as a rock or metal band.

Regardless, *8 Way Santa* is definitely one wicked album. What it may lack in original territory, it makes up for with interesting melodies and entertaining lyrics. Tad would have potential as a major label act if the vocal production were better.

The song writing is definitely top-notch. "Flame tavern" is quite a singable number, as is "3D Witch Hunt", which uses a Dire Straits influenced guitar sound in the verse. "Candi" is a heavy, plodding, bluesy Sabbath-type song. Oddly enough, the chorus reminds me of Queensryche or Pink Floyd. "Delinquent" has some great guitar growls and something to say about youth.

"Stumblin' Man" (about a drunk) is a great heavy tune in the tradition of early Sabbath or Zep or even Metallica, with the guitars tuned down to obtain some truly gut-wrenching notes. "Wired God" and "Jinx" (the first single) are also stand-out songs, approaching mainstream metal.

"Jack Pepsi" is a basically weird, mostly spoken song about getting pissed on Jack Daniels and Pepsi and doing donuts on a frozen lake in a 4X4 and falling through the ice. Don't try this at home kiddies, the song doesn't really say whether they liked it or not...

This album is full of bone crunching guitar riffs turned into better songs than most bands like Tad put out. It isn't exactly music to cheer you up, but it rocks.

Doug Forster

Various Artists
The Big One Compilation
 Flipside

I've awaited this release for close to a year now, ever since I heard bands like the Creamers, L7 and Sandy Duncan's Eye would be featured on this San Francisco vs Los Angeles compilation. Well, it's out now, none of those bands are on it, but it's a great record!

Side one (the L.A. side) includes killer tracks by the Offspring, Hunger Farm, Popdefect and Clawhammer. Ex-Dag Nasty vocalist and Kermit the Frog soulmate Dave Smalley's new band, Down By Law track was a real surprise for its quality, and Big Drill Car's cut was a surprise for its lack of attack. Not bad, just not really good (I hope their new lp turns up a hit). Rounding out the city of angels side is an okay track by Distorted Pony and an awful track by former Pils and Rank & File members Chi and Tony Kinsman's band, Blackbird.

Travelling north, Side B features some of the Bay area's finest with Monsula, Cringer, Green Day, Mr.T.Experience and Santa Rosa's Victim's Family.

MTX pretty much can do no wrong in my books and Victim's Family's "Sinatra Mantra" is as good on vinyl as it is performed live, which is saying a lot. Unfortunately this side has its share of duds - the first three tracks by Steel Pole Melvins Task Force (what a

DISCUSSION



Copies of Tad's *8 Way Santa* with this cover are bound to become collector's items. Tad never got permission to print the photo (they supposedly found it at a garage sale), the woman and man are now divorced and Sub Pop has to re-issue the album with a new cover. The woman's mother apparently bought up all the copies in stores in the Seattle/Tacoma area and any others are being recalled.

combination), Sharkbait and Helios Creed all fall short.

Luckily all the bad tracks are together so you can flip the lp over after L.A.'s Distorted Pony and start side two with the Victim's Family track. You're left with twelve great tracks from a good sampling of California's best.

Glen Mullaly

Steel Pole Bathtub
Tulip
 Boner

From the cacophony of "Welcomes" and the grinding of the first chord in the intro, I knew it was one of the best random purchases I had ever made.

The third release from this group, who I believe started out as an REM cover band, Tulip is anything but a dainty flower growing out of the fertile spring soil. Rather, it is a rancid angry creature gasping and demanding to exist in a perverted world littered with sick interests and doublespeak.

At some point in any rational disillusionment, one discovers an anger understood on an internal level, and a sickness of academic masturbation and lofty rhetoric. Steel Pole Bathtub is a manic medium portraying this justified madness, and because of the band's ability to articulate it's emotional dissent, I simply say go out and get it. Mug a cop for the cash to buy it. Now that's politically correct.

Steel Pole Bathtub is not a cathartic appliance that belongs only in the washroom, but in every room of your mind.

Stephen D.

Silverfish
Fat Axl
 Touch and Go

Finally the truth comes out. Elvis didn't die a fat pig hooked on diet pills; he took over England, renamed it New Texas and forced everyone to watch Bonanza re-runs. How else could Silverfish have evolved?

Fat Axl sounds like the band injected tumble weed extract before they recorded. Picture this: the Dead Kennedys come back from the dead and while watching *The Good, The Bad, and The Ugly* kick out Biafra, overdose on estrogen and start playing Laughing Hyenas covers. Music to flag a dead horse to.

Sure there's a little necrophilia (ie. fucking the corpse of Scratch Acid), but this only adds to the excitement and hey, these cowpokes ain't never been to Texas. As good as a seven-shot six-shooter. Get this or may your incontinent grandpa slip you the tongue.

Moron

Various Artists
Tame Yourself
 PETA/John Paul Mitchell Systems/RNA

The world's largest animal rights organization, People for the Ethical Treatment of Animals, has gathered some big names on the "moral" record of the year: k.d. lang, The Pretenders, Erasure, etc. But, to be honest, this recording is a big, big LET DOWN.

Okay, okay. It is for a good cause. Do be nice to your pet. Don't wear fur. Be a vegetarian. As Raw Youth's stinky

title track says, "Tame Yourself!" Oink, cluck, moo?

PETA can stick Howard Jones and The Goosebumps (featuring Sass Jordan) in the compost for all I care. And that Belinda Carlisle! Baby, you make me weep with your "bless the beast and the children." Tra, la, la, la, la. Oh, and, get this, actor River Phoenix wrote "Across the Way" for Aleka Attic. I think I have mood poisoning.

Tasty treats include k.d. lang's dreamy "Damned Old Dog", a live recording of the B-52's ever true "Quiche Lorraine", and Exene Cervenka's strong "Do What I Have To Do." Outrageous ladies of acid- house dance, Nina Hagen and Lene Lovich, zing "Don't Kill the Animals ('91 mix)". "Be a vegetarian, be anti-vivisection!"

The collaboration between the Indigo Girls and Michael Stipe on "I'll Give You My Skin" almost makes this flop of an album worth your time. This somber song is beautiful, beautiful, and beautiful. Gave me goosebumps!

Tame Yourself doesn't try to be glamorous and it shows. Every album has it's ups and downs, but this one is more than well on its way to the dog house.

If you'd like more information on this non-profit organization write to PETA, Box 42516, Washington, DC, 20012.

E.H.

Workdogs
Haunted House of Love 7"
 Vital Music

Spooky. Depressing. The Blues.

This single features different versions of (or parts to) the same song, both of which are equally worthy.

Workdogs Scott Jarvis (drums) and Rob Kennedy (bass and vocals) are joined by a guest soloist on each side (guitarist Bond Bergland on the Bond side and pianist Malcolm Riviera on the Malcolm side), forming two alternate trios. An interesting concept, and one that works very well. Both songs succeed equally in creating a melancholy and eerie mood.

Based on a very repetitive, almost monotonous bass line, each version of the song expands differently from the original concept with the improvisation of the featured guest player and lyrics. And in both, Kennedy's expression of his deep depression is intensely moving.

Being very much into guitar, I tend to lean slightly toward the Bond side, as the harmonics and unconventional tone of the guitar seem more haunting than the piano on the Malcolm side. Jarvis' drumming is steady and interesting throughout both versions, creating great fills without losing the plodding almost nightmarish beat.

The Workdogs' personality is said to correspond to their songs. Many of their miserable daily experiences become songs one night, to be forgotten within another night or two, unless committed to tape. Their pathetic misfortune is exemplified by the claim that neither of the Workdogs actually remember recording these songs. This would be a sad loss, but for the recorded versions offered on this single. Sparkling, splendid blues.

Doug Forster

con't on pg 20

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Kitchens of Distinction Strange Free World One Little Indian

One Little Indian Records have produced some pretty remarkable talent over the last few years. Past efforts include the two immensely successful albums by the Sugarcubes, the Heart-throbs debut lp, as well as records by bands like the Shamen and Fini Tribe.

This U.K. label's latest offering (through A&M Records here in Canada) is *Strange Free World* by Kitchens of Distinction. This is the trio's fifth release. Their previous recordings include three ep's and one full album, all on One Little Indian.

Strange Free World is produced by Hugh Jones of Echo and the Bunnymen and Ultra Vivid Scene fame, but there is little comparison to said Liverpuddlians. If the record owes its sound to anyone it would be Joy Division and the Smiths. And even then the similarities remain superficial.

Unlike his Mancunian predecessors, Kitchens' lyricist Patrick Fitzgerald's songs are evocative without wallowing in self-pity or angst. Beneath its atmospheric veneer this is an album of consistently well-crafted pop songs with genuine pathos. It is both light-hearted and cynical. This combination of seemingly disparate elements serves to make it quite unique release in the U.K. indie rock scene.

If ethereal, melodic pop is what you crave, then check this out.

Vincent Van Godhead

Beat Happening Dreamy Sub Pop

This record makes me question, "What the hell is musical talent anyway?" Well, not this.

Dreamy is really annoying but grows on you. The first time I listened to this record I had to turn it off before I was forced to hurt it. The second time was a bit better. Then I began thinking to myself, "Hey, those completely out of tune vocals are kind of nifty."

The never ending repetition of lyrics got to me, but I still dislike a couple of tracks on the record ("Collide" to name one), but there is some-

thing very brave about Beat Happening.

I don't like Heather's vocals too much (kind of like Edie Brickell, only way worse), but the deep, not-quite-singing style of Calvin is pretty damn weird, wacky and wild.

The music is simplistic, boring, heavy pop, but "Nancy Sin" and "Red-Head Walking" with Calvin on vocals are very sexy. His voice haunted me for days.

If you like wacked-out, cheesy-named, garage-pop bands from Sub Pop you'll probably like this. Even if you don't, give it a listen and decide for yourself.

Tara Walker

Mr.T Experience "Sex Offender"/ "The Last Time I Listen To You" Vital Music Records

Nothing new here. And that's great! MTX continue their buzz-mones 'till you drop philosophy with the newest 7" on Vital Music's "Swinging Singles Club" deal.

"Sex Offender" is a great cover of a Blondie tune people actually remember (complete with Debbie's vocal introduction). "The Last Time I Listened to You" on the B-side, penned by the suave Dr. Frank (guitar/lead vocals) contains the lines, "And I know I got carried away and they might have to amputate."

Definitely a 'must own'. This 7" may have a limited pressing so search for your own copy today!

Tyler Hodgins

Rheostatics Melville Intrepid/Capitol

Engineered and produced by Michael Philip-Wojewoda, *Melville* is the second release by this unconventional Ontario quartet. Filled with Canadian content and political might, the Rheostatics have mixed acoustic melodies with humour, lunacy, and matter-of-fact sensibility.

The band has a straight forward history. They first toured Canada in 1987. On returning home they recorded *Greatest Hits*, after which, they played

across the country again and again. They jammed with the great Stompin' Tom before touring Ireland in 1988. Next they broke up and reformed. And now...their once secret dream of Melville is alive.

Members are Dave Bidini on rhythm guitar, Martin Tielli on lead guitar, Dave Clark on drums and Tim Vesely on bass and piano. Everyone does a wonderful job of singing and an uncanny resemblance to Art Bergman's vocals is too real to ignore. (This is good.)

They've steamed the fat off every song and the resulting menu is healthy with variety. "Record Body Count" and "Horses" are mmmmm good, and the melancholy cover of Gordon Lightfoot's "The Wreck of the Edmund Fitzgerald" ends this album with a truly fantastic voyage.

The Rheostatics haven't visited this coast for some time but they'll 'roll the fish across Canada in May.' See you in Melville.

E.H.

Bad Religion/Noam Chomsky New World: War #17" Maximum Rock'n'Roll

Chances are, anyone buying this single already has a good knowledge of what the Gulf War was really all about, but still, Bad Religion sound pretty good preaching to the converted. Two new tracks by Burbank's favourite sons focus on the Middle East conflict in this *Maximum Rock'n'Roll* benefit release.

Side two contains non-musical political analysis by author and M.I.T. professor Noam Chomsky, all packaged in a fold-out info sleeve with enough facts to keep you busily reading.

Buy it for Bad Religion. Buy it for the political stand. Either way, it's well worth your five bucks.

Glen Mullaly

Sick Of It All We Stand Alone 7" In-Effect (Relativity)

In ten minutes this five song single gives a good example of what hardcore should be. Side A features two tracks, "What's Goin' On" and "We Stand Alone", while side B offers one studio cut, "Betray" and a live cut, "My Revenge/ World full of Hate". The longest of these songs is maybe three minutes, while "My Revenge" comes in under one minute.

Based out of the American east coast (New York, I think), Sick of It All pounds out aggressive music in belligerent fashion. Loud guitars, thumping bass, pummelling drums and shouted vocals combine with defiant lyrics to create typical hardcore punk rock shit to blast your brains out with.

Highlights include the fast-paced, rhythmic chugging of "What's Goin' On", and the metallic riffs of "Betray".

The live cuts are of slightly inferior quality, the recordings being somewhat muffled and distorted sounding. If you don't care for poor sound quality, see them live or try to dig up some studio recordings. And although the production could be better, the songs are better, right?

Doug Forster

M. Walking on the Water
Elysian
Polydor (import)
Heaven is the place where anything

with a soul receives the dignified treatment it deserves. M's bass player, therefore, had to reduce his original acoustic, double bass, string playing with drumsticks, rather than fingers or bow. (?-ed)

The second coming of the Pogues and the Waterboys made 1988 the perfect year for the debut of M. Walking on the Water who emerged as a new breed of the same species. But instead of jumping on someone else's wagon they were engineering their own folk train through landscapes of imagination and desire.

Coming from Germany's un-poetic coal mining region, M. averted the tendency to subscribe to a particular folklore heritage. Instead they play exclusively original song material on stage and on record. It was their image of flowery romanticism, as well as their powerful live show with well-styled staging, that quickly caught the attention of club audiences and major record labels.

M's catchy immediacy has been smoothed by production on *Elysian*. Yet, the opaque nostalgia of their music and lyrics was made to mature into this elusive "elysian" state-of-art. Like its predecessor, *Pluto*, Elysian combines the vividness of gypsy-sounds, Slavonic choirs, and the gentle melancholy of French street singers into an artificial but at the same time, very personal flavour.

Christian Koehl

Ives: Orchestra Works.
Orchestra New England/
James Sinclair assisted
by Kenneth Singleton.
KOCH International Classics:
3-7025-2 HI.

At one point in the late 1960's, after Stokowski's pioneering recording of the Fourth Symphony, it looked as though we might be due for a major re-evaluation of Charles Ives, surely North America's greatest composer. Despite several enterprising issues over the two decades since then, it seems to be only now, with the completion of Michael Tilson-Thomas's complete cycle of the symphonies, and this recording, that Ives's time might indeed be said to have come.

How can one describe the sound of an Ives orchestral piece to someone who has never heard one? Try this as an experiment: you will need three friends and four hi-fi systems. On the first system place a recording of a fairly conventional early twentieth-century string work, say the orchestral version of Berg's "Lyric Suite", one of the slow movements.

Next load the other three systems with a two brass band recordings, one of them preferably, indeed almost essentially, "Columbia, Gem of the Ocean" (You know this, Popeye always used to have it as triumphal background music after consuming his spinach. It's the one that ends "three cheers for the red, white and blue"). The third system should also have a brass band playing, perhaps "The British Grenadiers" or "The Star-Spangled Banner". The final system should be playing an old-time fiddle tune, maybe "Turkey in the Straw".

Allow this mixture to brew for a couple of minutes, gradually increasing the volume on all the systems except

con't on pg 21

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the Berg. As the sound grows, each of you should start to beat out a different rhythm on a drum (Oh, did I forget to mention the percussion you'd need)? Then, when the confusion is almost overwhelming, suddenly turn off systems two, three and four, so the only sound you hear is the slow string background, which has been there all the time.

If that sounds like fun, then you'll enjoy this disc: Ives at his best is both more complex and more coherent than that. Most of these recordings are either world premieres or first recordings of the Ives Society's Critical Edition edited by either Sinclair or Singleton.

The pieces contained are: The Country Band March of 1903, a hilarious portrayal of an over-enthusiastic amateur band; the set of Four Ragtime Dances from 1904, all based on the same three HYMN tunes (!); the Postlude in F, originally an organ piece written when Ives was 15, later orchestrated as an exercise while he was studying at Yale, which shows Ives could write beautiful, almost conventional, music when he wished (which wasn't very often); Calcium Light Night, a description of a Yale campus ritual, the Yale-Princeton Football Game, a vivid sound painting of the 1897 college football game between the two colleges, complete with umpires whistle and a chorus of kazoos representing the crowd; the Set for Theatre Orchestra; Largo Cantabile, an extraordinarily beautiful piece for strings; and a 24-carat Ives masterpiece: Three Places in New England.

As a survey of the broad range of Ives's own particular genius in the orchestral field, this is an indispensable disc. The performances are uniformly excellent and the recording is also very fine, although one doesn't get a great deal of sense of the ambience of the hall, the Sprague Hall in the Yale School of Music.

My one cavil is the price. It will set you back nearly \$30. If you know and like Ives, it will be worth it. If you are merely curious to know what he sounds like, try the DG mid-price coupling of the Three Places in New England and Fourth Symphony.

Deryk Barker

Vivaldi: "The Four Seasons" Op 8 Nos. 1-4.
Nadia Salerno-Sonnenberg,
Orchestra of St. Luke's.
EMI: CDC-7 4967 2.

Does the world need another version of the Four Seasons? This ques-

tion is highly debatable. The record companies seem to think so, as they churn them out at a frightening rate, averaging more than one a month over the last couple of years. Indeed, it would now seem to be the single most recorded piece of classical music. Can someone please explain this to me?

Does the world need this particular version of the Four Seasons? In my opinion, definitely not. Salerno-Sonnenberg, and she must take all the credit (or, in this case, blame) as she is not only soloist but also conductor, seems to think that she has to stamp her personality on the piece with hobnailed boots. To this end we have a thoroughly mauled version, with sudden, unmarked, tempo changes and some fairly ugly playing.

Now my regular listener (thanks to you, whoever you are) and those who have read previous articles will be aware that, like my hero Gustav Mahler, I believe that there is "more to music than is in the notes", so that "tinkering" with the letter of the score is not necessarily a cardinal sin in my book. But, and it is a huge, insurmountable but, this must always be done for musical reasons, not just to differentiate a performance from other, competing, ones.

It seems to me this assault on Vivaldi is all done in a "how can I produce a version that is guaranteed to make the listener sit up and pay attention?" frame of mind. Does it work? Well, it made me sit up and want to take the CD off. Diligently persevering (and you thought this reviewing stuff was easy didn't you?) I somehow survived to the end of Winter (sorry, no pun intended).

If you want a recording of The Four Seasons, and apparently everyone in the world wants at least two, judging by sales figures, then there are a number of more commendable versions than this. To name a few: Accardo on Philips with each concerto played on a different Stradivarius; Szeryng, also Philips; for original instrument fans, Simon Standage with the English Concert under Trevor Pinnock (DG) and La Petite Bande on (mid-price) RCA. All of these versions, except for the Standage, contain other pieces in addition to the Seasons, which only last about 40 minutes. Pretty poor value for a full-price CD such as the one under review.

If you want a more musical but still controversial version, try Nigel Kennedy (EMI). This version actually sold so many copies in the U.K. that it entered the pop charts.

To paraphrase an earlier writer, Nadia Salerno-Sonnenberg played Vivaldi and Vivaldi lost. Avoid.

Deryk Barker

Gwar
94th Street Music Hall
March 24

What comes to mind when you see dozens of people spilling onto the sidewalk dripping with blood and they're all smiling? Mass psychosis? Well, not quite...maybe Gwar.

Gwar are Virginian art students who turned to rock'n'roll when their cheesy science fiction film project fell through. But let's just pretend they're

really what they claim: a band of intergalactic scumbags exiled to the wastes of Antarctica, discovered by a promoter with the biggest hair this side of a Skinny Puppy concert, and hell-bent on proving they can play heavier music than any mortal alive.

On-stage antics included all the rock staples: sex, drugs and gratuitous violence. Heads were chopped, limbs were lost, boils were burst; the list goes on. Victims included patriotic moralists, cretinous skinheads and more than one hippy (giving new meaning to the Grateful Dead).

Weapons ranged from ancient battle-axes, super shotguns and a crucifix used for, uh, questionable purposes (ever seen the Exorcist?). And the blood. Of course the blood. Anyone within 25 feet of the stage caught at least a few drops and most were soaked head-to-toe with the red blood (not to mention other bodily fluids like blue pus and white cum).

Because of the large crowd in front of the small stage at 94th Street, the majority of the audience missed the twelve foot penis, the electric chair, and several other delights (Gwar had to leave their meat grinder at the border).

The band rated the show a mere three out five in terms of on-stage theatrics. Steps leading to the top of the stage allowed members of the crowd to push up to the front. Forgetting Gwar is only a joke they acted like it was a real-live arena-rock show and blocked the view of anyone who wasn't in the upper balconies. Although we did see some nifty stage-dives and cool devil-signs.

As heavy and tight as it was, the music played a secondary role to the three-ring circus on stage. (A few people cut out early as the band exited in a blast of feed-back and little else.)

Opening bands notoriously get no respect, but Coffin Break entertained the audience with a solid set. Alternating between the annoying screech of the guitarist's vocals and the more melodic voice of the bassist, with a few harmonies thrown in (including a killer cover of Husker Du's "Diane"), they actually excited the crowd once in awhile.

So, would I go see Gwar again soon?

con't on pg 22



860 Yates St.

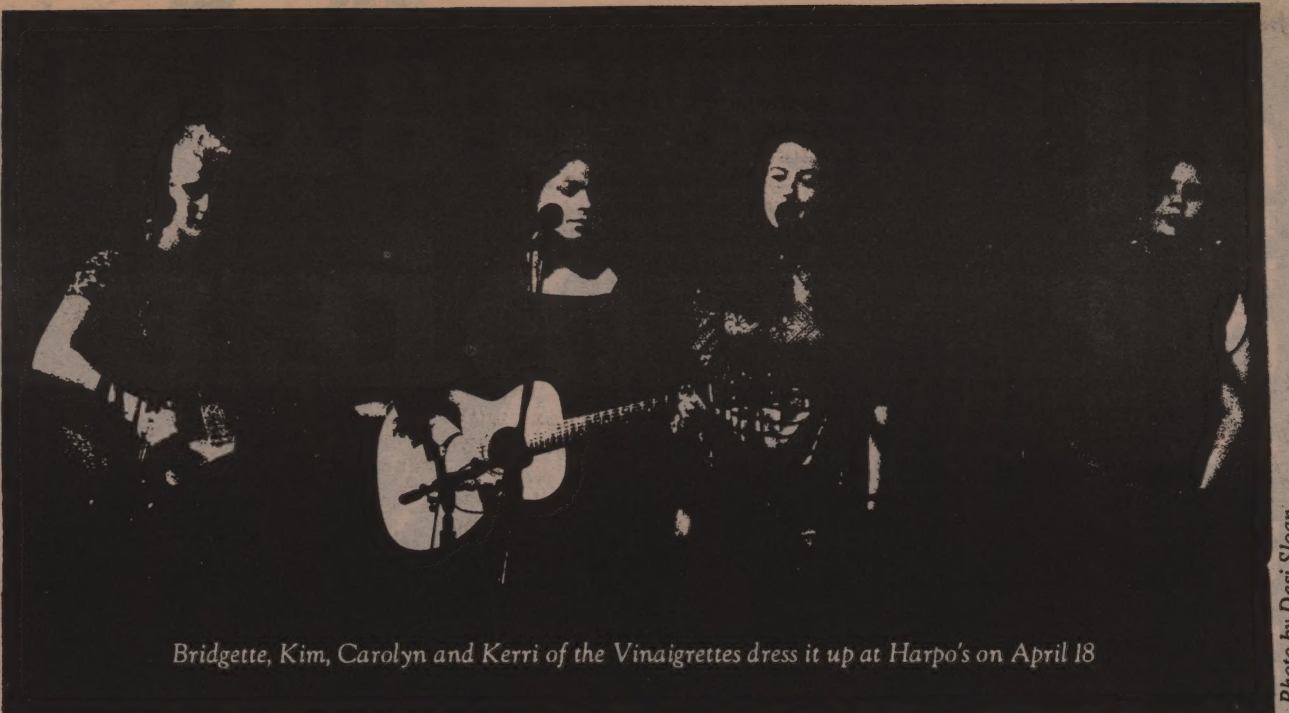
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SHOWCASE CALENDAR

Fri. May 3	Strange Brew
Sat. May 4	Smoking Betty
Wed. May 8	Punch The Clock-1st Blues Jam
Thurs. May 9	Harlets Webb-Metal Thursday
Fri. May 10	Cold Sweat
Sat. May 11	Prisoner
Wed. May 15	Charles Stuart Fashion Show
Thurs. May 16	Punch the Clock Blues Jam
	Mad Duck Horrick
Fri. May 17	"Ragz"
Sat. May 18	Jesus Jones * * * * *
Wed. May 22	Punch The Clock Blues Jam
Thurs. May 23	The Chase
Fri. May 24	Free Fall
Sat. May 25	James Cotton * * * * *
Tue. May 28	Deadly Effect
Wed. May 29	Punch the Clock Blues Jam

Tickets-Lyle's Place, Dominion Hotel
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LIVE 'N LOUD



Bridgette, Kim, Carolyn and Kerri of the Vinaigrettes dress it up at Harpo's on April 18

Photo by Desi Sloan

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Probably not. Given a little time and a better venue they might be fun to see once more. After all, even something so excessively unlike anything I've ever seen on stage before is best in moderation. Gwar can cut off my head and drink from the bloody stump if they disagree. Cheers.

M.Allen/C.Monsuka

64 Funnycars/Vinaigrettes Harpo's Cabaret April 18

The Vinaigrettes began their show with a flamboyant start. Carolyn Mark (vocals), Kerri McCauley (drums and vocals), Kim Stewart (guitar) and Bridgette Wilkins (guitar) have a lot of image but not a lot of musical experience. But that's what makes them so good. They're not trying to be another rock and roll success story.

They use simple music to back up their hilarious lyrics and the audience loved their songs about one night stands and waitress vengeance. I laughed through their entire performance.

Their encore incorporated a harmonica solo, but when Carolyn couldn't find her harp, the Vinaigrettes hummed it. They definitely have a flare for performing.

64 Funnycars lacked the same showy nature of the Vinaigrettes. Flashing lights on the drum set was about as exciting as they got. Talented musicians who love their music, their hard pop was danceable and energetic.

I don't know what it is about men and love songs; they just can't do them right. The Funnycars song about "a special kind of love" is well meaning but sappy.

Tim Chan (vocals and guitar), Eric Lowe (drums and vocals), Robin Platts (guitar and vocals) and newest member, ex-Revolverite, Chuck Simms (bass) are taking their show on the road for a month long tour to the wilds of Toronto. It's the farthest east they've ever gone, let's hope they don't fall off the CN Tower.

Tara Walker

Mr.T Experience/ Bum Harpo's Cabaret April 15

Not having been to a gig for months I was definitely looking forward to enjoying this show and I was

not disappointed!

Starting off this fun filled evening was local boys Bum with an action-packed set of originals and covers that left me impressed. Perennial Victoria punksters Kev Lee (bass) and Andrew Molloy (guitar) have joined Section 46 guitarist Rob Nesbitt and drummer Jamie Fulton to form what could be a really great band. They mix nice'n'loud guitars with great hooks and melodies. Look for their debut 7" coming soon on Lance Rock records, the coolest label this side of Australia.

Up next from Berkeley, California was Mr.T Experience (At this point you should know that I'm about as biased as you can be about this band). Making a return visit to Victoria during a week-long sojourn up the west coast and coming off a three day stint in Vancouver, MTX was in top form.

Chock full of new songs (a great one about Lenny and Squiggy from *Laverne & Shirley*), new covers (the theme from *Spiderman*), and an armful of favourites from their last five records, Dr.Frank (lead vocals, guitar), Jon Von (guitar, screams), Alex (drums) and Aaron (bass and interjections) blew away the good sized crowd with their patented high-energy show.

Highlights from the healthy 25 song set included Jon's solo version of "End of the Ramones" and the moment during the instrumental intro of the encore when Dr.Frank's guitar snapped in two leaving the band in disbelief and the crowd going wild.

They've have a song on the Big One L.A. vs S.F. compilation and a three song 7" coming out on Lookout records soon.

Glen Mullaly

Composer's Concert UVic's School of Music March 27

The concert began with Roger Brady's composition of "Silhouette" with a marimba, percussion, piano and synthesizer. The opening was ominous but turned out to be a miscue as the piece developed into a contemplative and thought provoking piece of music with depth, pacing, climax and resolution.

Brian Kardash's "Between Planes" guitar composition had nice transitions, climactic chords and original variations. Rendered with sensitivity.

Shane Roberts' "Gettysburg" excerpt was more experimental in production yet achieved heights of realism. In Stephen Crane's *Red Badge of Courage* the insensitivity of the military drums harassing confusion in the woods of battle came to life. The sound of the bugle was heard in both the piccolo and trumpet, creating the agony, anguish and rasping fear juxtaposed with birds caught in the fray. I felt as though I was stumbling through the underbrush of the American Civil War; the power of sound to create such imagery was impressive.

The first half of the concert ended with "Ejaculatus Praecox" by M.L. Franklin. Performed by a pianist and nearly the whole music department on middle C. This subject has been exhausted in art. Cute and sweaty versions occur in every movie, and Franklin distilled the essence of the whole event to the fully orchestrated simplicity of Middle C. Definitely a masturbatory disturbance.

Jean Gaudin and Hugh Peaker presented an enjoyable visual art and music collaboration with "Speak". They used spotlights on white blocks and boards and a tree and the black gowned violinist and singer. This was a musical spectre of white and black creating a restrained surreal effect as the singer spoke and sang around the violin.

We were treated to a saxophone duet which was not on the program. The close harmonies of the three part composition "False Sense of Security" were very successful. The hip slap and foot tap were perfect - a brief smile without being a cheap joke.

Vincent Schillaci/Ventura's "Quintessential Nuance" (nuances played by five musicians) was an abstract defying the Newtonian progression of time, dropping, vibrating, tremoling and dinging sounds all around in various relations to each other.

The end of the last half of the concert saw the originality of M.L. Franklin once again. "Cling to the Comfortable" opened with percussionist number one crumpling newspaper, then number two hand sawed a piece of wood. Number one rattled tin foil cooking pans suspended from a rod, number two spun a wheel of an upside down bike. Number one spun a hubcap, number two rattled coal in waste bucket. Number one does the tom-tom on a flower pot, the bike wheel spins, the log stump is hammered, a board is played with black hoses, the kettle whistles with steam, the vacuum cleaner roars, the plates are smashed into the steel wash bucket alternately with hammer blows on the stump - dish, hammer, dish, hammer, smash, hammer - developing a most successful frenzy of sound and action.

With the flying chunks of plate, the necessity of number one's dark sunglasses became evident. The piece ended with the musicians ripping up their music score.

If this was art imitating life then much of it was successful, especially capturing the Blue Box collectors smashing bottles into the recycling truck. However, the ear-splitting scream of the leaf-mulcher would have lent absolute authenticity.

This was a great sight and sound extravaganza to end with. The concert was varied and entertaining and didn't even try to make us retch at the thought of NEW Music. Every work was original in the best sense as the composers worked to develop their own expression.

Interesting to note, there was not one female composer in the group.

Lady Chuck

The Bulgarian State Radio and Television Female Vocal Choir Royal Theatre April 19

It's not often I attend the performance of a group that doesn't use amplifiers or wear leather jackets, but I doubt very strongly even the most adept guitarist could match the pure emotion and power produced by this 24 piece vocal choir.

If you've ever heard them on record you were sure to be spell-bound by the intricate melodies and structure of the folk songs woven by this group's magic. Seeing these sounds produced live adds a completely different dimension to what's been called "the most beautiful music on the planet."

For the first half of the performance the choir was festooned in a variety of brightly coloured costumes reflecting the different rural regions of Bulgaria featured during the concert. During the second half of the evening the choir dressed in more modern garb allowing the focus to rest solely on their incredible music and less on their costumes.

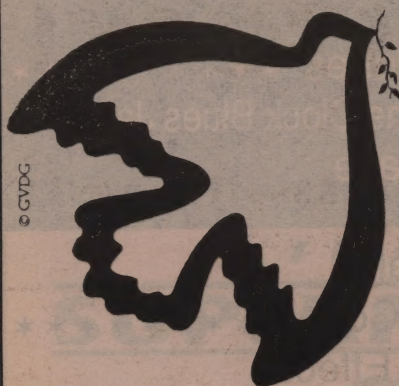
Throughout the concert different combinations of singers and soloists were featured including musical accompaniment on authentic Bulgarian instruments such as a charismatic gaida (bagpipe) player. The show was very unusual and provided a gratifying evening of exotic sounds.

The number of empty seats in the theatre was unfortunate. I believe this poor attendance was due to high ticket prices and not lack of interest.

Perhaps Victoria will be lucky enough to host the Bulgarian State Radio and Television Female Vocal Choir again, and everyone who wants to enjoy some of the most amazing vocalizations in the world will be able to.

Glen Mullaly

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Rawlins Cross
Harpo's Cabaret
April 17

Celtic folk-rock, that musical form propelled by the rhythms of the Highlands, underpinning those skirling sounds that will raise goosebumps; is virtually guaranteed to set the body in motion. Among current bands, diverse instrumentation is common, ranging from the traditional pipes, whistles and bodhran to the latest samplers and effects pedals. As with many art forms derived from a strong tradition, innovation can be exciting or it can backfire and seem contrived (or rude). Back in the 60's and 70's groups like Steeleye Span shook the roots celtic music, as do the Pogues today.

Rawlins Cross claim influence primarily from the earlier innovators (Steeleye, Planxty), but rather than

increase the volume or rock out, Rawlins Cross have chosen to broaden their horizons by delving into other genres, such as the blues. Their eclectic diversity is evidenced by both their instrumentation and material.

Although in the last two sets of their show at Harpo's the band played predominately dance-oriented, celtic-based tunes, they used the first set to demonstrate their range of material.

For the past three years, Rawlins Cross has played virtually all original material, using a variety of instruments, including bagpipes, trumpet, penny whistles and squeeze box, along with the standard electric instruments. In some of the more bluesy tunes the bagpipes played lines like a blues harp. It was a bit disconcerting at times, but fascinating. Far more so than the banal pop some celtic rock bands sink to.

Although celtic music is always popular for dancing, listeners can be quite demanding. Rawlins Cross come from Newfoundland where, despite the popularity of fellow celtic folkies Figgy Duff, top 40 and country/western bands reign. In a struggle for survival, celtic bands tour extensively, fortunately for us on the west coast. Rawlin's guitarist Dave, (an ex-member of Figgy Duff), says the best times for celtic bands in Newfoundland are the summer festivals. But even then Ian's bagpipes are less popular in Newfoundland than Cape Breton. It seems Rawlins Cross is not afraid to risk disrupting familiar listening habits, at home or elsewhere.

With a new album coming out and more dates on B.C. over the summer, we can look forward to becoming more familiar with the eclectic sounds of Rawlins Cross. They satisfied my desire to hear both traditionally derived tunes and something beyond the highland airs.

Kelly Irving

con't from pg. 17

sions of "Shonen Knife" and "What They Say" stands out in my mind. My favorite song of the evening was a long, drawn out psychedelic number complete with heavy distortion and strobe lights. Another highlight was their Elton John cover, (the title of which slips my mind), that gave their new keyboardist a chance to shine. Keyboards really fill out the Redd Kross sound experience.

Near the end of their set The Posies' Ken Stringfellow and Jon Auer joined Redd Kross on stage for a rousing 70's style **Rolling Stone**, **The Who**, **Led Zeppelin**, **Joe Cocker** medley. A local Victorian had a chance to test her pipes on "Deuce" (by Kiss).

As day follows night, so it was when the encore was followed closely by the end of the show. It took me awhile to regain my senses and realize it was time to return to the reality of mere existence. I find

the better a gig was, the longer it takes to re-orient myself. On my own twisted scale Redd Kross rates a 45 minutes out of a potential hour of post gig recuperation time, plus extra points for two days of ringing ears.

Before heading home, I stole backstage, copped some autographs, thanked Redd Kross for the show and offered them a home cooked meal next time they hit Victoria. There were thanks all around and many more hand shakes. I departed with tears welling in my eyes. Okay, maybe it wasn't that dramatic, but it was good.

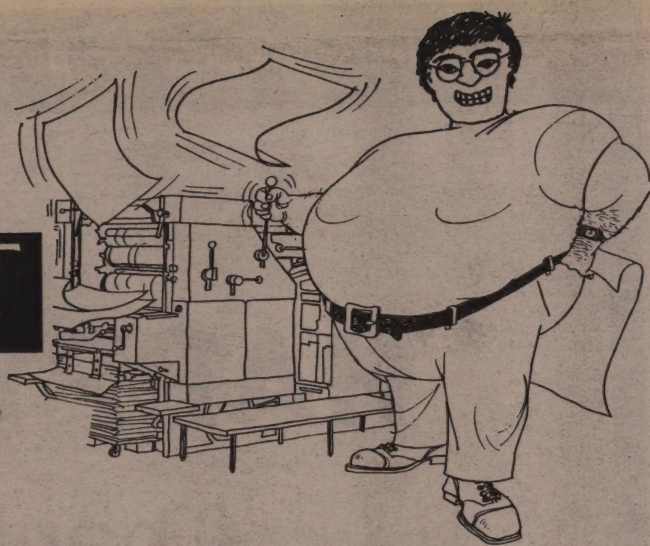
Thus ends **The Case of the Redd Kross**. I left the bands to their post gig exploits, put on my coat, lit a squeaky clean filtered cigarette and swam in the ocean of my own self satisfaction. I slept peacefully that night knowing the first, in a long line of cases appropriate for a columnist savant, was successfully closed.

Lump

the

BUTT

end



Happy Birthday our dear **OffBeat** readers. Just a few notes from me this time around, I mean with the hockey playoffs on right now who's got time for anything else?

Well, first off, congratulations are in order for Scott Henderson and Sylvia. They are now the proud parents of a little baby girl, Anna Henderson. Anna undoubtedly has been enjoying all the Minnesota North Stars' games with pa. Go team!!!

Bad timing on Shovlhed's part. Soon after they decide to break-up they get a letter from Island Records. According to Scott the A&R man sent them a hand typed (??) letter expressing keen interest in Shovlhed. That's all good and fine, but how does Scott know it was hand typed by the A&R guy. Of course I haven't read the letter yet so maybe it says, "Dear Shovlhed. I enjoyed your music so much I had to type you a letter, which incidentally, I am typing myself..." But seriously he did say it was the most interesting music he had ever heard and wants to hear all their other recordings etc. Well let's hope they re-form and take over the world. Island really seems to go for that punk/jazz/funk thing. I believe they were also interested in Nomeansno a little while ago. Perhaps they can both tour with U2.

There should be some more local vinyl coming out soon. Bum is putting the finishing touches on their upcoming **Lanctzrock** ep. And Rick "adjectives, I must use more adjectives" Andrews' record is coming together. The balding, record store owning, Zeno's Heap of Millet, type guy's piece o' wax will feature local acts, **The Vinaigrettes**, **The Show Business Giants**, **Shovlhed**, and **The Hanson Brothers** (a.k.a. **Nomeansno**). So buy, buy, buy! Spend \$\$\$\$\$! Make them rich, rich, rich (or at least break even)!

South of the border, Seattle's **Like Rain** have a self released CD out. The album was recorded at Egg studios with Mike Musburger and Rick Roberts of **The Posies** on drums and bass respectively. Their new line-up now features **Terri Moeller** on drums and ex-**Pure Joy** bassist **Lisa King**. Hopefully they'll be playing here very soon.

Well, that's the abbreviated B.E. for this time. Sorry to anyone I may have forgotten, but I'm a busy man. Well at least I have to make dinner now. See ya later.

Eric Lowe

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